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October, 1858.

A

HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

PART I.

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The Editor is indebted to a friend, who has spent several months during the two last years in visiting the seats of the early schools of painting of Umbria, &c., for much interesting information respecting them; a great part of which may be regarded as new to the English reader.

London, April, 1857.

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1. General Topography.

The Papal States are bounded on the north by the Po, which separates them from the Lombardo-Venetian kingdom, on the north-east and east by the Adriatic, on the south-east by the kingdom of Naples, on the west and south-west by the Mediterranean, and on the west and north-west by Tuscany and Modena. The superficial extent of the Roman States, by the most accurate computation, is 12,042 geographical square miles. The census completed at the end of 1853 gives 3,124,000 for the population at that period; from these data it results that the average population does not exceed 259 for every square mile.* It is calculated, however, that only a third part of the surface is cultivated: a considerable portion of the country, being mountainous or desolated by malaria, is very thinly inhabited. Of its numerous rivers, the Tiber alone is navigable to any distance from its mouth; the Fiora is the next river in size on the side of the Mediterranean; on the coast of the Adriatic the Tronto and the Metauro are the most important. The two principal seaports are Civita Vecchia and Ancona; the ancient harbours of Terracina, Porto d'Anzio, Ostia, and Porto, have been rendered useless to vessels of large burden by accumulations of sand, and in the latter case by the rapid extension of the Delta of the Tiber. The largest lakes are those of Thrasimene or Perugia, Bolsena, and Bracciano.

The territories comprised in the Papal States have been acquired at various periods, by inheritance, by cession, by usurpation, and by conquest. In the eighth century the duchy of Rome, which constituted the first temporal possession of the Holy See, was conferred by Pepin and Charlemagne on Stephen II., with a large portion of the exarchate of Ravenna, which they had conquered from the Lombards. The duchy extended along the sea-coast, from Terracina to the mouth of the Tiber, and

* All the figures regarding the population of the Roman States in this volume have been taken from the official returns of the census of 1853: 'Statistica della Popolazione dello Stato Pontificio dell' Anno 1853,' 1 vol. quarto, just published by the government (February 1857).

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for the general purposes of the state by the government, leaving the municipality with very inadequate means; hence it is that there are few capitals in so bad a state as Rome as regards cleansing, lighting, police, &c.

The Auditor of the Camera, the Auditor of the Pope (Uditore Santissimo), and the Major-Domo or Steward of the Household, are prelates of high rank. The Pope's Auditor examines the titles of candidates for bishoprics, and decides all cases of appeal to the Pope on ecclesiastical questions; the Major-Domo is an officer who has the management of the Pope's household, and is entitled to a cardinal's hat on quitting office; the Maestro di Camera, also a prelate, is charged with everything relative to ceremonial, presentations to the Pope, &c.

3. JUSTICE.

Justice is administered throughout the States of the Church according to the laws of the "Corpus Juris" and the Canon Law. The Judges are appointed by the Pope. They must be above thirty years of age, of unblemished character, of legitimate birth, doctors of law, and have practised at the bar as advocates for at least five years. The administration of justice in the Papal States is of a rather complicated machinery. In *civil cases* there is in the chief town of every province, delegation, and legation a judicial functionary bearing the title of Governatore, Giudice Conciliatore or Assessore, who takes cognizance of all affairs where the amount in litigation does not exceed 200 scudi. In the capital of every province there is a tribunal of 1ma Istanza, to which there is an appeal from the decisions of the local governors; this court takes cognizance of all suits where the sum exceeds 200 scudi; in Rome the Tribunale di 1ma Istanza is known by the name of the Tribunale del Senatore.

There are three Courts of Appeal—at Bologna, Macerata, and Rome—to revise the decisions of the Tribunale di 1ma Istanza; should there be a diversity of opinion, *i. e.* should the decision of the inferior court and of that of appeal be different, there is a second appeal to all the chambers of the Ruota united. The foregoing courts are courts of law and equity, but there is still a superior jurisdiction, corresponding in some measure to the French Cour de Cassation—the Corte della Segnatura, sitting at Rome, which can annul the decrees of the two inferior courts for errors of procedure, in which case the parties are sent before another tribunal for a new trial.

In *criminal cases* the governors have jurisdiction as far as inflicting one year's imprisonment or hard labour; beyond this the tribunals of 1ma Istanza, sitting as a criminal court, alone have jurisdiction, even in cases carrying with them capital punishment. They also act as Courts of Appeal from the decisions of the local governors. The Criminal Court in Rome, however, is differently constituted: it is there called the Tribunale del Governatore, and composed of the Governor of Rome and four assessors. As in civil cases, the three Courts of Appeal take cognizance of the decisions of the Tribunals of 1ma Istanza in criminal matters, except in Rome, where a special court, the *Sagra Consulta*, acts as a Court of Appeal from the Tribunale del Governatore

of the capital. All the courts in civil cases are open to the public, whilst in criminal the whole of the proceedings are conducted with closed doors. There are Tribunals of Commerce in all the chief towns; in case of appeal the decisions attacked are carried before the Tribunale di Commercio of Ancona.

Such is the mode of proceeding in cases where laymen only are concerned, but should an ecclesiastic, or any one in the *remotest degree* connected with the Church, be mixed up in the litigation, then the cause, be it civil or criminal, must be carried before the Bishop's Court, which has alone jurisdiction. There is a Bishop's Court in every diocese, that in Rome being the Tribunale del Vicario. From the Bishops there is an appeal to the Court of the Metropolitan. This system is fraught with evil, and to such an extent that there are many persons who refuse to have any kind of monetary transactions that may subject them to litigation with ecclesiastics. In the provinces, the bishops, not being themselves lawyers, and little conversant with even the Canon Law, generally appoint needy lawyers of the locality to act for them. Whilst in the lay courts justice in civil cases is considered as being very impartially although slowly administered, it is quite different in the ecclesiastical, where venality is unhappily the rule instead of being the exception.

But perhaps the greatest stigma on the impartial administration of the law in the Papal States is as regards political offences, which are deferred to a secret tribunal, called the Consulta, and of late years in the greater number of cases to that of Rome. Here the prisoner is only permitted to employ the sworn advocate of this exceptional tribunal. He is never allowed to see the witnesses, nor to know the nature of the evidence adduced against him, and his advocate is not even permitted to divulge to him what may take place, or the nature of the accusation against him. Except at Rome, where there are four advocates attached to this Inquisitorial Court, he has no choice in selecting for his defence. The sentences, if capital, are only communicated a few hours before being carried into execution. The Vicario's Court at Rome, and the Bishops' Courts in the provinces, have the power of imprisoning summarily all persons, and especially females, on grounds of immorality, a power which leads to most crying injustice in a country where the immorality of the clergy is not uncommon, and where denunciations are often made, not from the purest motives.

In criminal proceedings there are no limits to imprisonment on suspicion, and the trial is often indefinitely delayed, the accused having no power to bring his case before his judges. This dilatory system, the rare infliction of fines, the absence of liberation on bail, and the universal practice of imprisonment for every kind of offence, tend to keep the prisons constantly full, and form a subject of great reproach against the Papal Government. It is calculated that the number of persons actually in confinement exceeds 6000. There are nine prisons for convicted criminals—Civita Vecchia, Ancona, Porto d'Anzio, Spoleto, Narni, St. Leo, the Castle of St. Angelo, Civita Castellana, and Palliano, the latter chiefly for political prisoners.

4. Revenue.

According to the statement of the Finance Minister, the income of the Papal States was, during the year 1855, 12,699,279 *scudi* (2,701,970*l.*), and the expenditure 13,700,775 (2,915,060*l.*), leaving a deficit of 1,001,496 *scudi* (213,090*l.*). The expense of collecting the revenue amounts to 25 per cent. on the gross receipts. Nearly one-half of the net revenue, 5,026,112 *scudi* (1,069,380*l.*), goes to pay the interest on the public debt; 600,000 *scudi* (125,000*l.*) to defray the expenses of the Court, the College of Cardinals, diplomatic agents, the Pope's private household, &c.; 1,801,121 *scudi* (383,218*l.*) for the expenses of the army; the private expenditure of the sovereign amounts to about 60,000 *scudi* (12,760*l.*). The finances of the country are therefore in a most unfavourable position: the deficit has gone on increasing since 1822. The public debt amounts to 65,016,193 *scudi* (13,833,230*l.*).

The following are some of the items of which the revenue is made up: customs and excise (*dazi di consume*), 5,660,500 *scudi*; direct taxes, 3,589,035; post-office, 343,800; stamps, 932,000; mint, 906,370; lottery, 851,250: the latter demoralising impost only yields 286,700 dollars profit to the State, after paying the expenses of collection; the number of tickets issued in the city of Rome alone is 55 millions annually. The land-tax forms the principal item of the direct taxation, and is calculated to absorb from 15 to 20 per cent. of the gross rental of the landed proprietors.

5. Ecclesiastical Establishment.

Exclusive of Rome, the Papal States comprise 9 archbishoprics and 52 bishoprics: the archbishoprics are those of Bologna, Benevento, Camerino (with Treja), Ferrara, Fermo, Ravenna, Spoleto, Bevagna (with Trevi), and Urbino. The secular clergy are supposed to amount to about 35,000, the monks to upwards of 10,000, and the nuns to more than 8000. The number of monasteries, as far as we have been able to ascertain, is about 1800, and the convents 600. The office of *Prelate* is peculiar to the Papal States; this dignitary is not, as is generally supposed, a bishop or necessarily an ecclesiastic, although bound to celibacy as long as he retains his office, but a high official servant of the Government, either civil or ecclesiastical, with the title of Monsignore. Not being in many instances in holy orders, and unless he has been ordained, he becomes a layman on retiring from office, and may even marry. It is, however, essential to the candidate for the *prelatura* that he possess the degree of Doctor of Laws, and enjoy a small independent income. From 200 to 250 of these officers are employed in various departments of the State; some are attached to the court of the Pope, and others act as secretaries or members of congregations or Government boards. It is the stepping-stone to preferment in most of the higher offices of state: the Prelate looks forward to become a Nuncio, a Delegate, a member of the Ruota, Governor of Rome, Treasurer of the Hospital of Santo Spirito, or one of the Ministers under

the New Organization; and he frequently obtains a seat in the Sacred College by promotion from one or other of these offices. He wears a distinguishing costume, and is recognised in Rome by his violet stockings, and by being followed in the streets by a servant in livery.

The number of the clergy in the Roman States is 38,320, of whom 16,905 are secular, 21,415 monastic: of this total 4164 inhabit the capital.

The Jews in the Papal States amount to about 9237, and have 8 synagogues. Of this number there are 4196 in Rome, 1590 in Ferrara, and 1800 in Ancona.

6. Army and Navy.

The States of the Church are divided into three military divisions—those of Rome, Bologna, and Ancona. The Army is under the direction of the Minister of War, of late years a military man. The Swiss Body Guard of the Pope, commanded by a Captain and Lieutenant, comprises 126 foot soldiers, who carry the ancient halberd, and wear the singular costume said to have been designed by Michel Angelo. The Pope's Noble Guard (Guardia Nobile), a mounted corps of 80 noblemen, is commanded by one of the Roman princes. It is their province to attend the Pope on all public occasions and ceremonies of the Church; and they constitute, both by their equipments and their rank, the most distinguished military body in the capital. In addition to the corps above mentioned, there are 2 Swiss regiments, 2 regiments of Italian Infantry, 1 battalion of *Chasseurs de Vincennes*, a regiment of Dragoons, one of Artillery, and a corps of Military Engineers. The whole Papal military force, at the commencement of 1856, amounted to 16,960 men and 1315 horses, including the 4534 of the *Gendarmeria* with 637 horses—a very fine body of men placed under the direction of the police authorities—and 1760 custom-house guards. The principal military strongholds are Ancona, Ferrara (now held by the Austrians), Civita Vecchia (held by the French), Civita Castellana, and the Castle of St. Angelo in Rome. The Papal Navy consists of a solitary gun-brig and sea-going steamboat, some small craft, and two or three small steamers on the Tiber.

7. Education.

The whole system of education is still very imperfect in the Roman States, where the instruction of the lower classes is less attended to than in any other country of Italy, except Naples. There are three classes of educational institutions—the Universities, the Bishops' Schools, and the Communal or Parish Schools. I. There are 8 Universities, divided into two classes, primary and secondary. The two primary Universities are that of the Sapienza, at Rome, founded A.D. 1244; and that of Bologna, in 1119. The six secondary are those of Ferrara (1264), Perugia (1307-20), Macerata (1548), Fermo (1589), Camerino (1727), and the Gregoriana or Collegio Romano, in the capital. About 3000 young men receive an academical education at these eight universities. II. The Bishops' Schools are established in the chief town of each see for the education of persons destined for the

Church. III. The Communal Schools answer in some measure to the parish schools of England, and exist in all the communes which are rich enough to support them. The masters are appointed by the communal councils, after an open competition before the Gonfaloniere, but the state of primary education is generally very low, and almost entirely in the hands of ecclesiastics.

In Rome it is said that at least three-fourths of the children of the poor are gratuitously educated. The elementary schools, instituted in the middle of the last century, still exist, and include three classes:—1. Those in which a small sum is paid; 2. The gratuitous schools; 3. The infant schools—an admirable class of institutions, which have been attended with the best results to the lower orders of late years. The gratuitous schools are under the superintendence of the parish priests. The masters are publicly examined before selection; the schools are periodically visited by ecclesiastical inspectors. In regard to female education, there are no private schools either for the aristocracy or the upper classes: the instruction of females of this rank is entirely confined to the convents, and those of the middle classes are boarded and taught in the different *conservatorie*. The number of children receiving an elementary education amounts in Rome to upwards of 10,000.

8. Commerce and Manufactures.

There are few countries in Europe which enjoy more natural advantages of soil and climate than the States of the Church; and yet their great resources are very imperfectly brought into play. The vast forests which cover the uncultivated tracts for miles together are almost entirely neglected; the excellent wines which are produced, almost without effort, in many of the provinces, are little known beyond the frontier; and the mineral wealth of the country has never been thoroughly explored. The provincial population are rather agricultural than manufacturing, and articles of natural produce are exported to a limited extent. The manufactures, on the other hand, though making creditable progress, are chiefly for home consumption, and are insufficient for the demands of the population, who derive their main supplies from foreign countries. The principal agricultural exports are the following:—corn from Romagna; oil from the southern provinces; hemp from Romagna, from Bologna, and the Polesina of Ferrara; wool from Rieti, Città di Castello, Spoleto, Matelica, Camerino, and the mountain districts generally; tobacco from all parts of the States; pine-seeds from Ravenna to Austria; cork-bark, to the amount of 550,000 lbs., from Civita Vecchia to England; silk in large quantities to France and England; potash from Corneto and Porto d'Anzio; oxen from Perugia, Foligno, and Romagna to Tuscany; and rags, to the large amount of 3,000,000 lbs., from all the great towns. The alum manufactured at La Tolfa near Civita Vecchia was formerly very celebrated, and was exported in considerable quantities, but this trade is now nearly extinct. The works of La Tolfa belong to the Government, and are worked for the profit of the treasury. In the districts of Cesena, Pesaro, and Rimini, sul-

phur-mines are worked to some extent. The salt-works of Cervia, Comacchio, and Corneto give an annual produce of 76,000,000 lbs.

Manufacturing industry is very generally diffused over all parts of the States: woollen cloths are produced at Rome, Spoleto, Foligno, Terni, Matelica, Perugia, Gubbio, Fossombrone, S. Angelo in Vado, Narni, Alatri. Silks, damasks, and velvets are manufactured at Rome, Bologna, Perugia, Camerino, and Fossombrone, where the late Duke de Leuchtenberg gave to the works the impulse of the steam-engine. Ribbons of good quality are manufactured at Bologna, Forlì, Fano, and Pesaro; and silk stockings are made at the same places, and at Ancona and Ascoli. The silk veils and crape of Bologna were formerly celebrated throughout Europe; and though the trade has declined, they are still esteemed. The carpets of Pergola were once exported in quantities to the Lombardo-Venetian kingdom, where they had a ready sale as a good imitation of the English patterns. The hats of Rome, which are manufactured to the value of 200,000 scudi annually, are in great demand in all parts of the States. Wax-candles, principally used in the churches, to the amount of 250,000 scudi, are made at Rome, Bologna, Perugia, Ancona, and Foligno: at the latter place the trade is particularly flourishing. The ropes and cordage produced in the asylums, public schools, and private rope-yards are of superior quality, and are exported to the Ionian Islands and to Greece. The paper manufactories of Fabriano, established as early as 1564, still keep up their reputation: the quantity of paper of different kinds manufactured annually in the Papal States is 3,600,000 lbs., of which the greater part is derived from Fabriano. The latter paper surpasses in its quality that of the great Neapolitan establishment on the Fibreno, especially that for copper-plate printing, which in some respects is even preferred to that of England and France.

The total commerce of the Papal States for 1852, the last year for which we have been able to procure returns, consisted of—importations, 10,218,427; exportations, 10,474,013 *scudi*.

9. Agriculture.

The agriculture of the Papal States, with the exception of the system which prevails in the Roman Campagna, differs very little from that of Tuscany. The leading peculiarity is the prevalence of very large farms in the least cultivated districts. The Campagna around Rome, more commonly known under the name of the "Agro Romano;" the vast tract of Maremma, which spreads along the coast from the Tuscan frontier to that of Naples; and the marshy land in the neighbourhood of Ferrara and Ravenna, are all cultivated upon the system of large farms, and are consequently in the hands of a few wealthy agriculturists. The Campagna, containing 520,000 English acres, is divided into farms varying from 1200 to 10,000 each. This immense tract is in the hands of a class of farmers who are called "Mercanti di Campagna." Each Mercante rents several farms, paying a fixed rent in money as in England, and upon leases generally of 9 years: most of them are men of large capital and great enterprise; they generally reside at Rome, where they

have their counting-houses, and stewards on the spot, who manage the details and direct the labour on the farms. The average rent is about 8¼ *scudi* a rubbia, or 7*s.* 8*d.* the imperial acre. The farms of the Agro Romano require a capital of from 2000*l.* to 10,000*l.* In other parts of the Papal territory the *mezzeria* system is, however, the most common mode of tenure, and dates from the earliest times of history. It is founded on a division of profits between the landlord and tenant: it necessarily implies a mutual good faith between the parties, and an entire reliance on the integrity of the cultivator. In Tuscany the system exists in great perfection. The *mezzeria* may be defined as a contract or partnership between the landlord and tenant. The landlord supplies capital, the land, oxen, and seed, keeps the farm-buildings in repair, and generally pays a considerable part of all permanent improvements, embanking, planting, reclaiming waste lands, &c., and the whole of the produce is divided between him and the tenant in equal parts. The tenant finds labour and the implements required in ordinary cultivation, and pays one-half of all casualties among the domestic animals confided to his charge. Rearing of cattle and horses, grazing, and cattle-feeding have of late years proved very profitable in the environs of Rome, the latter from the large quantity of butter produced, which finds a ready and advantageous sale in the markets of the capital. The system of farming in the Roman Campagna is in many respects peculiar. In the first place, the farmer seldom lives on his estate, the solitary *casale* being tenanted by the steward, and by the men who tend the cattle. In the winter the farm is covered with sheep, the number of which collected on the Campagna at that season is said to amount to 600,000; and the large grey cattle, which are bred for the Roman market, cannot be much less than a fourth of that number. The herdsmen are seen riding over the plain wrapped in a sheepskin cloak, and carrying a long pole armed with an iron spike. As the summer draws on, the climate becomes unhealthy; the sheep are then driven from the plain to the cool pastures in the Sabine and Volscian mountains, to the high grounds of Umbria, and even to the mountains of the Abruzzi. At harvest-time the heat becomes excessive, and the malaria assumes its most virulent form. The peasants from the Volscian and Sabine hills and from beyond the Neapolitan frontier come down into the plain to earn a few scudi for the ensuing winter: they work in the harvest-field all day under a scorching sun, and at night sleep out of doors. Even the strongest and healthiest are often struck down in a single week; before the harvest is gathered in, hundreds of hardy mountaineers are seized with intermittent fever, and either die, or on their return home bear the mark of the pestilence for life. As soon as the harvest is over, the immense Campagna is deserted; the shepherd is absent with his flock, the *faltori* take refuge in Rome, and the labourers retire to the few scattered villages on the outskirts of the plain, where they are less exposed to the effects of its then pestilential climate. After each harvest the land is generally left in fallow for pasture, the general rotation in the Campagna being one wheat-crop in four years. In all parts of the States the agricultural implements are of the rudest kind; the native manufacture never deviates from the primitive style which has prevailed for ages, and

the heavy duties on articles of foreign manufacture have proved great impediments to the introduction of the improvements of more advanced countries. One of the drawbacks in the cultivation of the Campagna, arising from its scanty population during the unhealthy season of the harvest, is likely to be much modified by the introduction of reaping-machines, for the use of which the vast expanses of level cornfields are admirably adapted.

10. Characteristics of the Country.

It is impossible to travel over Italy without observing the striking difference between its northern and southern provinces. The traveller will discover, on crossing the frontier of the Papal States, that he has entered on a country very different from that which he has left. That portion of Italy which forms the subject of the present volume includes within its limits a field of study and observation almost inexhaustible. Though described for centuries by all classes of writers, there is still no part of Europe which the traveller will find so richly stored with intellectual treasure. From the North it differs mainly in this, that it is pre-eminently the Italy of classical times. It carries the mind back through the history of twenty centuries to the events which laid the foundation of Roman greatness. It presents us with the monuments of nations which either ceased to exist before the origin of Rome, or gradually sunk under her power. Every province is full of associations; every step we take is on ground hallowed by the genius of the poets, the historians, and the philosophers of Rome. These, however, are not the only objects which command attention. In the darkness which succeeded the fall of Rome, Italy was the first country which burst the trammels in which the world had so long been bound. Political freedom first arose amidst the contests of the popes with the German emperors; and in the republics of Middle Italy the human mind was developed to an extent which Rome, in the plenitude of her power, had never equalled. The light of modern civilization was first kindled on the soil which had witnessed the rise and fall of the Roman empire; and Europe is indebted to the Italy of the middle ages for its first lessons, not only in political wisdom, but in law, in literature, and in art. The history of the Italian republics is not a mere record of party, or of the struggles of petty princes and rival factions; it is the record of an era in which modern civilization received its earliest impulses. Amidst the extraordinary energy of their citizens, conquest was not the exclusive object, as in the dark ages which had preceded them. Before the end of the thirteenth century the universities of the free cities had opened a new path for literature and science, and sent forth their philosophers and jurists to spread a knowledge of their advancement. The constitutional liberties of Europe derived useful lessons from the municipal institutions of Italy, and the courts of the Italian princes afforded asylums to that genius which has survived the liberties in the midst of which it was developed. The mediæval history of Central Italy has hitherto been less regarded by the traveller, although in many respects it is not less interesting, than the history of classical times. The intimate connection of her

early institutions with those of England, and the part which many of our countrymen played in the drama of Italian history during the middle ages, associate us more immediately with this period than with any other in her annals. We can recognise, in the energy of the Italian character during the middle ages, a prototype of that prodigious activity which our own country has acquired under the influence of the lessons which Italy taught us, and must ever regard with admiration and respect a people who have done so much in the great cause of human amelioration, and admit that the period in which Italy led the way in the march of European improvement and civilization is one of the most brilliant in the history of the world.

The physical characters of Central Italy are not less interesting than her historical associations. To apply our remarks more particularly to the Papal States, we may say that their resources have hitherto been very imperfectly appreciated. Few countries in Europe have been less understood. The traveller who hurries from Bologna to Florence, and from Florence to Rome, neither stopping to explore the objects which present themselves on the road, nor turning aside into less beaten tracts, will form a very imperfect idea of the treasures of art abundantly placed within his reach. He can have had no opportunity of becoming acquainted with the true character of the people, or of knowing the charms of the provincial cities. In regard to art, it is a great mistake to suppose that it can be only studied in the galleries of the great capitals. The filiations of the different schools, the links of the chain which connect together the leading epochs, not merely in painting, but in architecture and sculpture, are to be traced, not in the museums and palaces of Florence and Rome, but in the smaller cities, where every branch of art, under the patronage of the local sovereigns, republics, and even municipalities, has left some of its important works.

The scenery of Central Italy is another charm which will appeal probably to a larger class. Whatever may be the beauties of particular districts traversed by the high road, the finest characters of Italian scenery must be sought, like the people, beyond the beaten track. The fertility of the March of Ancona, the rich cultivation of Romagna, the beautiful country intersected by the Velino, the Metauro, the Anio, and the Sacco, have each an interest of a different character. Nothing can be grander than the forms of the Sabine and Umbrian mountains, or, more picturesque than the valleys which descend from them. Nature there appears in a richness of colouring to which the eye has not been before accustomed. In the southern provinces the purity of atmosphere is combined with an harmonious repose of nature, the costumes of the people are in the highest degree picturesque, and the buildings have the rare merit of being perfectly in keeping with the scenery by which they are surrounded.

Among the first objects which will be presented to the traveller, the monuments of antiquity are the most important. We shall therefore state, as concisely as possible, such general facts in reference to their archæological characters as may be necessary to prepare him for their study.

II. Pelasgic, or Early Aboriginal Architecture.

No circumstance is so much calculated to mislead the stranger who travels into Italy as the frequent misapplication of the terms Pelasgic, Cyclopean, and Etruscan. Every specimen of ancient architecture in Central Italy has been called by one or other of these names, merely because the style is colossal compared to the later works of Roman construction.

The Pelasgic remains, of which the Papal States contain so many specimens, confirm the history of the migrations of that ancient people. Whether the Pelasgi were originally from Thrace, or from a country still more northward, as some authors contend, there can be no doubt that they were the great original colonists of Southern Europe. They may be traced from Thessaly to Asia Minor, through the greater part of Greece, and through many of the islands in the Ægean. We know that they united with the Hellenes to form the Greek nation, that they built Argos and Lycosura (B. C. 1820), which Pausanias calls "the most ancient, and the model from which all other cities were built." According to history, two distinct colonies emigrated to Central Italy, then occupied by the Umbri, a race probably of Celtic origin. The first came direct from Lycosura and settled in Umbria. The second Pelasgic colony invaded Italy from Dodona, and brought with them many arts unknown to their predecessors. They settled in the upper valley of the Velinus, near Rieti. The first, or Umbrian colony, seems to have lost its Greek idiom at an early period, if we may judge from one of the most ancient written monuments, the Eugubian tables. It is not the least interesting circumstance arising out of the history of this colony, that the Latin language, in its present form, is considered to derive its Greek element from the Pelasgi, and its Latin from the Umbrians. The Pelasgi were subdued in their turn by a race called Tyrrheni by the Greeks, and Etrusci by the Romans, about fifty years before the Trojan war; and in the time of Tarquinius Priscus the whole race seems to have disappeared as one of the leading nations of Italy.

This historical sketch is confirmed by the ruins the Pelasgi have left behind them. The first colony does not appear to have founded any cities for themselves, but to have occupied those already inhabited by the Umbri; the second settled in the valley of the Velinus, and thence spread over a large portion of the country to the south of it. Accordingly, in the neighbourhood of Rieti, we find a large cluster of ancient towns, many of which are still to be identified by the descriptions and distances handed down to us by the Greek and Roman historians. We find, in the precise locality indicated by Dionysius, the walls of Palatium, from which Evander and his Arcadian colonists emigrated to Rome forty years before the Trojan war. We recognise the sites of other cities of equal interest, and in some instances discover that their names have undergone but little change. We trace the Pelasgi from this spot in their course southwards, along the western slopes of the Sabine mountains, and mark their progress in civilization by the more massive constructions which they adopted. Their cities were now generally placed upon hills, and fortified by walls of such colossal structure, that they still

astonish us by their solidity. The progressive improvement of their military architecture becomes more apparent as we approach their southern limits. Hence the very finest specimens of Pelasgic construction in Europe are to be found between the Sabine and Volscian chains, at Alatri, Arpino, Segni, and other towns in the valleys of the Sacco and Liris, and which are described in the Handbook for Southern Italy.

The style of their construction was in most instances polygonal, consisting of enormous blocks of stone, the angles of one exactly corresponding with those of the adjoining masses. They were put together without cement, and so accurately as to leave very small interstices. This style may be traced throughout Greece, Asia Minor, and all the countries which history describes as colonised by the Pelasgic tribes. The exceptions to the polygonal style are where the geological nature of the country presented rocks, such as sandstones, occurring naturally in parallel strata, which obviously suggested the horizontal mode of construction, and afforded naturally masses more of a paralellipipedal than of a polygonal shape to the builder. Another variety was produced by local circumstances in the neighbourhood of Rome, where tufa is the prevailing stone. At Tusculum, for example, the quality of the rock pointed out the horizontal style; and thus, in the instances in which the Pelasgi were compelled to adopt tufa as their material, the blocks incline to parallelograms. We may assume as a general rule, that, whenever the materials which the Pelasgi employed were of hard rock, such as limestone, breaking naturally into polyedral masses, the polygonal construction was adopted (Segni, Fondi, Ferentino, Cosa); and whenever the geological formation of the country presented volcanic tufa (Rome, Mammertine Prisons), sandstone (Cortona, Fiesole, Volterra), or travertine (Vicovaro, ancient Varia), occurring in parallel strata, their style was parallelipipedal. The Romans imitated the polygonal style in all cases under similar circumstances, and hence we find polygonal walls in some towns of Central Italy which are known to date from the kingly and even republican period.

12. The Etruscans.

The inhabitants of Etruria were a people altogether distinct from the Pelasgic colonists, though probably descended from the same great family. The Greek historians, as we have already remarked, invariably called them Tyrrheni, while the Romans call them Etrusci. Herodotus, Strabo, Cicero, and Plutarch say that they were of Lydian origin, that they left their native land on account of a protracted famine, sailed from Smyrna, and settled in Umbria. Dionysius of Halicarnassus dissents altogether from this statement, and regards them as an indigenous race of Italy; but in spite of the objections of so weighty an authority, it is impossible, with our extended knowledge of the domestic life and habits of the Etruscans as developed in their tombs, not to arrive at the conclusion that their national customs, their religious rites, and their domestic manners must have been derived from an Asiatic source. The Etruscans subdued the Umbri and Pelasgi, who finally disappeared as distinct people by incorporation with their conquerors. They spread in time over the whole of Central Italy, and as far south as the Cam-

pania, where they founded Capua. They had no doubt acquired much knowledge from the Pelasgi, but by encouraging Greek artists to settle among them they derived nearly all their more important arts directly from Greece. We know that Demaratus of Corinth brought with him to Tarquinii the plastic art and the manufacture of brass or bronze, which afterwards obtained much celebrity in all the cities of Etruria. The names of artists which occur on the vases of Magna Græcia are seen on many of those found among the cities of Etruria: in general these vases of Greek origin are superior in workmanship to those found at Clusium and other places where Etruscan characters are combined with a coarser material. The connection of Etruria with Egypt, either directly by commerce, or indirectly through Greece, is shown by vases of Egyptian form; by scarabæi imitating the forms of Egypt, and frequently inscribed with subjects taken from the Egyptian mythology. It would carry us far beyond our limits to pursue this branch of the inquiry. It may, however, be said, that by far the largest proportion of the arts and civilization of Etruria came from Greece. In architecture the Etruscan walls are generally built of parallelograms of soft calcareous stone or of tufa, laid together with more or less regularity, in horizontal courses without cement. The architecture of their tombs has a subterranean character, being sometimes excavated in the sides of rocks, as at Castel d'Asso; or sunk beneath the surface, and surmounted with tumuli or pyramids of masonry. When excavated in the form of cavern sepulchres, they are decorated with architectural ornaments, which again show the influence of Grecian art. The mouldings of their façades, and the rude imitations of triglyphs, are but a corruption of Doric. The doors, contracting towards the top, differ little from the style still visible in Egypt and Greece. The architecture of their temples, as preserved in the style adopted as Tuscan by the Romans, also shows an identity of principles with the oldest form of Doric. Their paintings are Grecian in mythology, in costumes, and in the ceremonies they represent. Their bronzes are also in the Greek style, and the excellence of the manufacture may probably be attributed to the Corinthian colonists already mentioned. Their sculpture is peculiar to themselves. It has neither the boldness of the early sculpture of the Greeks, nor the repose of the Egyptian. With correct proportions, the forms of the human figure are undefined, the position of the limbs is constrained and studied, the drapery is arranged with a minute attention to regularity approaching to stiffness, and the countenances are often wanting in character and expression. Of their language, chiefly preserved to us in their sepulchral inscriptions, we know absolutely nothing; and of the words which have been handed down to us by the Romans as examples of the Etruscan tongue, the two most commonly met with in inscriptions are LAR, king, and LASNE, the name of Etruria itself. The only expression that has been satisfactorily made out is the very common one of RIL AVIL, *vixit annos*. In fact, it is one of the most extraordinary phenomena connected with this wonderful people, that, although their alphabet is almost entirely deciphered, their language remains unintelligible. It is unexplained by Hebrew, Greek, Latin, or Celtic. Nearly every letter appears to be Greek, or

rather that oldest form of it which is termed Pelasgic. It was written generally from right to left, like the inscriptions on the Eugubian tables, in which the Pelasgic letter is also recognised. The Etruscan words, however, have no affinity with the Umbrian of those celebrated monuments. The bilingual inscriptions hitherto discovered have been very few, and have not been of a character to throw light on this difficult subject. It will require the discovery of some Rosetta Stone to afford the long-lost key to the language and literature of this mysterious people.

13. THE ROMANS.

There is no doubt that Rome derived her earliest ideas of art and civilization from Etruria. The Tuscan style was adopted by the Romans for their earliest temples, and the massive forms of Etruscan architecture were employed in their greatest public works. They derived their religious ceremonies from the priestly hierarchy of Etruria, and adopted the Etruscan arts without improving them. We must not therefore look for much originality in Roman works. From the period of the Kings to the conquest of Greece, art, so far from improving under the Romans, gradually declined. Even after that event had opened a new field of observation, and created a desire for works of art, the artists of the conquered nations were the only persons who were capable of supplying them. So long as the architecture of Etruria maintained its influence at Rome, the public works were characterised by great durability and solidity. The bridges, the public roads, and the colossal aqueducts, were all probably suggested by the Etruscans, and Rome excelled more in these works of public utility than in any other branch of art. As the Tuscan style was imported for the earliest works of Rome, so the new conquests led to the introduction of the Doric, Ionic, and Corinthian from Greece. But the beauty of Greek art, founded upon undeviating principles subservient to one main idea, was speedily corrupted: the Romans retained nothing but its forms; they rejected its principles, and at length corrupted what remained with devices of their own. Of all the works which the Romans have left to us, the most faultless in its proportions and the most beautiful in its general effect is the Pantheon. The circular tombs were adopted from the Etruscans, and possibly the circular temples, but with such modifications and improvements as have made them rank among the most interesting monuments of Rome. About the time of Augustus, the Composite, or Roman order, seems to have been invented. The Arch of Titus is an example of this style. There, as in the later works of the Empire, in the Coliseum, the baths, the theatres, &c., we have, as the leading characteristics, a combination of the arch with the Grecian orders, in which for the first time pilasters are employed, not as essentials to the stability of the structure, but as mere ornaments. This innovation naturally led to the employment of the column for other purposes, and hence we find an isolated pillar used either as a funeral or triumphal monument. The allegiance of the Romans to Greek art became gradually weaker, and was at last completely departed from in the Basilicas. The Roman domestic architecture is only to be studied with

advantage at Pompeii; it would be out of place therefore to enter into details in the present volume, more particularly as the subject is treated of in the Handbook for Southern Italy. In painting, the best specimens we have of Roman art are the fragments discovered in the Neronian constructions beneath the Baths of Titus, &c. The Nozze Aldobrandini is one of the finest amongst the ancient pictorial compositions. In the greater number of examples found at Pompeii and Herculaneum the subjects are either illustrative of some tale of classical mythology, or represent some single figure, as a dancer, thrown out in fine relief on a dark ground. All these, however, are mere house decorations, and we have no work mentioned by any ancient writer with praise. In sculpture the Romans showed as little originality and as little native talent as in other branches of art. Most of the works which have survived, if not imported from Greece as the spoils of conquest, were executed in Italy by Greek artists, down to a late period of the empire. Of the leading works of this class we may mention that the Laocoon is referred by the best authorities to the time of Titus, the Apollo Belvedere to that of Nero, the Antinous to that of Hadrian, and the Belvedere Torso is possibly still later. Even most of the imperial statues are supposed to be the work of Greek sculptors resident at Rome; and the statues of the Grecian divinities perhaps owe their excellence to the devotional feeling with which a Greek would have entered on his task. Under Hadrian, we have a striking proof of the imitation of foreign examples in the numerous copies of Egyptian architecture and statuary. The Egyptian Museum, in the Vatican, contains several statues of this class, all highly finished, but bearing ample evidence of Roman art applied to Egyptian subjects. The bas-reliefs on the Sarcophagi form an important class of sculptures. In them we read the metaphysical religion of the time expressed by such fables of mythology as have reference to death. The Cupid and Psyche, the story of Endymion, the battle-scenes from the poets, are all sufficiently explicit; but in the later works the symbolical meaning becomes more obscure, until we have the last example of foreign imitation in the introduction of the Mithratic mysteries.

14. Christian Architecture.

The early Christian architecture, avoiding the forms of the pagan temples, chose for its models the ancient Basilicas, which had served during the latter portion of the empire as the seats of the public tribunals. If these buildings themselves were not used for Christian worship, their form and general arrangement were so well adapted to the purpose that they were imitated with slight modifications. The form of the central avenue allowed it to be easily converted into the *nave* or ship of St. Peter, the great characteristic of a Christian church. Even the raised tribune, which was peculiarly the seat of justice, was so well fitted for the seat of the bishop, who might thence, like a true *Episcopus*, look down on the congregation, that the form and title are still preserved in churches which have none of the distinctive characters of the basilica. The most important characteristic of the heathen temple which remained in the Roman basilica, was the

continuous architrave. This was speedily abandoned, and the columns were connected by a series of arches. The basilica, thus modified and adapted for Christian worship, was perhaps deficient in symmetry and proportion, but the simple grandeur of its style contained the germ of the ecclesiastical architecture of all Christendom. The form was oblong, consisting of the nave and two side aisles, separated by lines of columns. From these columns sprang a series of arches supporting a high wall pierced with windows, and sustaining the bare wooden roof. At the extremity was the semicircular tribune, elevated above the rest of the interior for the bishop's seat. In front, between the tribune and the body of the nave, was the choir, with its two *ambones* or stone pulpits, from which the Epistle and Gospel were read. The nave beyond it was divided into two portions,—the *aula* or open space where the congregation was assembled, the men on one side and the women on the other, and the *narthex*, nearest the door, for the penitents (a name derived from narthex, a stick with an iron ferule, with which they inflicted penance on themselves). One of the aisles (the south), as in the courts of justice, was also set apart for the male congregation, and the other for the female; and after this ancient division of the *aula* and *narthex* was abandoned, an upper row of columns was introduced into the nave, where galleries were constructed for the women. In front of the building was the *Quadriporticus* or fore-court, for the lowest class of penitents, surrounded on the inner side by a covered arcade, and having a fountain in the middle at which the people might wash their hands before they entered the building. The traveller who is desirous of studying early Christian architecture would do well to proceed in the first instance to Ravenna, where, surrounded by the monuments of three kingdoms, he will be enabled to examine a collection of Christian edifices which have scarcely undergone any change since the time of Justinian. In the church of St. Apollinare in Classe he will find the earliest specimen of a Christian basilica that now exists, and in the mosaics profusely scattered over the various churches of the city of the Exarchs he will see the first attempts of Christian art to embody the inspirations of religion. At Rome the finest example of a basilica is the venerable church of San Clemente, in which we still find the enclosed choir with its *ambones*, the raised tribune, and the *quadriporticus*. In S. Agnese, and S. Lorenzo, we see the upper row of columns for the female gallery; in S. Lorenzo and other churches we recognise the ancient portico, though the rest of the atrium has disappeared. At Ravenna the traveller will also have an opportunity of studying the Byzantine period of art. Under the Eastern Emperors the city was enriched with the finest examples of religious architecture which the world had then seen beyond the walls of Constantinople. The church of S. Vitale was the first edifice in Italy constructed with a dome, which was previously the peculiar feature of the Eastern church. We may therefore examine in the Byzantine dome of S. Vitale, and in the basilica of S. Apollinare, the two objects which still continue, after innumerable vicissitudes, the elements of Christian architecture throughout Europe.* We shall not dwell on

* The reader who may wish to enter more in detail into the history of early Christian architecture will find an admirable exposition of the subject in Canina, 'Sull' Architettura dei Tempi Christiani,' 1 vol. folio, Rome, 1846, with elaborate plans and drawings; also in Fergusson's 'Handbook of Architecture,' London, 1856.

the Lombard architecture to be met with in the Papal States, and shall touch very lightly on the examples of Italian Gothic, all of which are noticed in detail in the body of the work. If the introduction of the dome, and the religious antiquities of Ravenna generally, are to be attributed to the patronage of the Eastern Emperors, the introduction of the Gothic or Pointed style into Italy may be ascribed in most instances to the connection of the leading towns with the emperors of Germany. In some of the very few examples in which (as at Assisi) the origin of the style can be traced directly to the German artists, we have the Gothic rivalling the purity of transalpine churches; but in others of a later date, designed probably by native artists who had seen only the works of the foreign architects in Italy, the influence of classical examples was never wholly thrown off. We see it forming the well-known beautiful style now called the Italian Gothic, in the churches of Siena, Orvieto, Bologna, Arezzo, Cortona. Professor Willis has shown that the Italian Gothic is capable of a much more extended generalization than is commonly supposed; and the traveller will look in vain for finer examples than those presented by the cathedrals of Orvieto and Siena. In the fifteenth century Italian architecture in its modern sense was developed by the revival of the classical orders. In the public buildings and churches of the previous century we discover a disposition to return to the ancient models; and in many of the ecclesiastical edifices of that period, the transition from the Gothic to the Roman style is distinctly traceable. The new style was thoroughly developed by Brunelleschi towards the middle of the 15th century: his cupola of the cathedral of Florence, the churches of San Lorenzo and Santo Spirito in the same city, show how the principles of his school had triumphed in so very short a period. His great follower Leon Battista Alberti gave a fresh impulse to the revival by his noble churches of S. Andrea at Mantua, and of S. Francesco at Rimini. Baccio Pintelli introduced it at Rome in S. Agostino and S. Maria del Popolo; and, lastly, it was established as the model of Italian ecclesiastical architecture by Bramante and Michel Angelo.

15. Christian Sculpture.

Whoever would study the condition of Christian sculpture in the early ages of the Church will find many monuments at Ravenna of peculiar interest. The marble urn of St. Barbatian, the ivory pastoral chair of St. Maximian, the tomb of the exarch Isaac, the pulpit of the Arian bishops in the church of Santo Spirito, the sculptured crucifixes, and other objects described in our account of that imperial city, are precious specimens of art of the sixth and seventh centuries. At Rome the most remarkable are the sarcophagi of Junius Bassus in the vaults of St. Peter's, and of Anicius Probus, and of many in the Christian Museum at the Lateran. They are covered with bas-reliefs of subjects from the Old and New Testaments, of the highest interest. Though stiff in attitude and drapery, these sculptures are far superior to any heathen works of the two preceding centuries. The traveller who may desire to trace the progress of sculpture, from the period of its revival in the

thirteenth century to that of its decline in the school of Bernini, will find abundant materials in the Papal States. At Bologna he will see in the tomb of S. Domenico, executed in 1225, the first work of Niccola da Pisa, who there laid the foundation of the Christian department of sculpture. The pulpit at Pisa was not executed till thirty years later; but that of Siena, which dates only one year after the tomb of S. Domenico, is not inferior as a work of art, and is justly regarded as one of the finest productions of this great master. The tomb of Benedict XI. at Perugia, the fountain in the great square of the same city, the sculptures on the façade of the Duomo of Orvieto, the marble screen of S. Donato in the cathedral of Arezzo, by his son Giovanni, may be classed as the next steps of the revival. The great work of his scholar Giovanni di Balducci, the shrine of St. Peter Martyr in the church of St. Eustorgio at Milan, is another important monument. At Arezzo he will meet with a specimen of equal interest in the tomb of its warrior-bishop, Guido Tarlati, executed between 1328 and 1330 by Agnolo and Agostino da Siena. Another work of the 13th century, in the cathedral of Arezzo, is the tomb of Gregory X., by Margaritone. Of another class, intermediate between the first masters of the revival and the period of the decline, are the bas-reliefs of the bronze doors, of which Florence, Pisa, Bologna, and other cities offer such interesting examples. We might dwell longer on the details and enter more fully into the characteristics of the several schools; but anything like a complete catalogue would be out of place in our brief summary, and would extend it beyond our object, which is to direct attention to the leading monuments of the art.

16. Schools of Painting.

The mosaics of the early Christian Church are the true representatives of painting before its revival by the early painters of Siena and of Florence. Nowhere are they so remarkable as at Ravenna, where they are still as fresh as in the days of Justinian. These early mosaics, though generally rude in execution, are astonishing specimens of expression: many of them breathe a spirit of pure devotion, and are invaluable to the Christian antiquary as giving him a perfect epitome of the religious ideas and symbols of the time. We shall not enter into a critical examination of the Schools of Art, as those which come within our province are noticed in the descriptions of their different localities; and it would be difficult to present any general arrangement of them without including details which would carry us into other schools, beyond the scope of the present volume. We shall merely mention, in illustration of the remark already made respecting the true mode of seeing Italy, that it is only by deviating from the high roads that the traveller can appreciate the works of many of the early masters. At Orvieto, for example, he will have an opportunity of studying the beautiful works of Gentile da Fabriano, of Fra Angelico da Fiesole, of Benozzo Gozzoli, and of Luca Signorelli. At Assisi he will find himself amidst those works of Giotto to which Dante has given immortality. He will there be able to contrast them with those of his master and great predecessor Cimabue, and of the contemporary

of the latter, Giunta da Pisa.* At Bologna he will be surrounded by the greatest works of the Eclectic school, founded by the Caracci and their pupils—a school which modern German critics are too much disposed to undervalue. Whatever may be its demerits on the score of originality, the English traveller will not forget how differently it was judged by one equally competent to appreciate works of art with any modern traveller—Sir Joshua Reynolds, who recommended the student to devote more time to Bologna than it had hitherto been the custom to bestow. The works of Francesco Francia, the most illustrious name in the history of the Bolognese school, are not liable to the objections urged against the school of the Caracci by the ultramontane Manierists. The works of this great master have been little known until of late years in England; and the traveller will recollect that there is no place where they can be studied to so much advantage as at Bologna. Among the cities on the shores of the Adriatic there is scarcely one which does not contain some work which is an episode in the general history of painting—a link in the chain which connects one school with another, and shows the means by which their filiation was accomplished. The little towns of Borgo San Sepolcro and Città di Castello may well bear the titles of cities of painters. Borgo San Sepolcro was the birthplace of Pietro della Francesca, the master of Luca Signorelli, Santi di Tito, and other eminent painters, and still contains a fine specimen of his frescoes. From the works of Pietro della Francesca at Arezzo Raphael derived his idea for the design of Constantine's Vision and Victory, in the Vatican; and was probably indebted to him for those effects of light and shade for which the Deliverance of St. Peter, in the Stanza of the Heliodorus, is so remarkable. Città di Castello has still some interesting works of Luca Signorelli, and other masters, whose style exercised an important influence on the genius of Raphael. It was in this town that Raphael found his earliest patrons, and four of his most celebrated works were painted for its churches. Siena and Perugia are also remarkable as the centre of two schools of painting, whose influence on the great masters of the fifteenth century is confirmed by their works. The School of Siena is at least equal in antiquity to that of Florence, and presents us with the names of Guido da Siena, Duccio da Buoninsegna, Simone Memmi, Taddeo Bartolo, Sodoma, Beccafumi, and Baldassare Peruzzi. The School of Umbria, of which Perugia was the centre, may be regarded as the transition from the classical style prevalent at Florence to that deep religious feeling and spiritual tendency of the art which attained its maturity under Raphael. Its early masters were Niccolò Alunno and Benedetto Bonfigli, the immediate predecessors of Pietro Perugino, under whose instructions in that city the genius of Raphael was developed. Giovanni Santi of Urbino, the father of Raphael, is generally referred to this school; and Perugia still contains a few works by Raphael himself, in which the traveller

* The frescoes of this sanctuary, so interesting in the history of art, and which have been hitherto so imperfectly reproduced, are now in course of publication, by means of photography, from elaborate drawings of them, made during some years' residence at Assisi by two Roman artists, Messrs. Ciferri and Mercurij, under the patronage of Pius IX., and with the assistance of the government. This publication, to consist of upwards of fifty drawings, will fill up a very important blank in the history of the earliest and most celebrated school of Italian painting. See p. 259 of this volume.

may trace the influence exercised upon his style by the early Umbrian masters.

To those travellers who are interested in the arabesque paintings of the 15th and 16th centuries it may be interesting to learn that this beautiful class of art has found an able illustrator, in England, in Mr. Gruner, whose burin has been so successfully employed in diffusing a knowledge of this class of works by Raphael and his coadjutors. Mr. Gruner's 'Architectural Decorations of Rome during the Fifteenth and Sixteenth Centuries' contains a selection from the works of Raphael, Giulio Romano, Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, and other painters, existing in the Vatican, the Farnesina Palace, the Villa Madama, and other edifices in and about Rome. These arabesques and medallions are full of interest, and *chefs-d'œuvre* of decorative art.

A class of painting, of a lower grade, now attracting more admiration in England and France than it is worthy of in an artistical point of view, that on earthenware, generally known under the name of Majolica, belongs exclusively to localities described in this volume—Urbino, Pesaro, Gubbio, Castel Durante, &c. The traveller will find a succinct description of the places of its fabrication and its several varieties in Marryatt's History of Pottery.*

17. Books.

In the Introduction to the Handbook for Northern Italy will be found a list of works, most of which will be equally useful to the traveller in the countries described in the present volume.

Connected with the Fine Arts—on Painting, the most convenient and instructive work in our language is undoubtedly Kügler's 'Handbook of Painting,' in 2 vols., translated from the German, with valuable notes, by Sir C. Eastlake; and the numerous illustrations which accompany it render it greatly superior to the original edition. The Lives of the Painters, by Vasari, will not be less indispensable to the traveller in Central Italy than in the other parts of the Peninsula. A very portable and cheap edition of this classical work on art, edited by a society of Tuscan *literati*, has been recently published at Florence by Lemonnier. What adds very considerably to the value of this edition, when compared with all those that preceded it, are the copious notes appended to it, rectifying many of the mistakes, errors of date, &c., in the original, and particularly tracing the several works of art mentioned in Vasari's text to their present resting-places; so that the traveller can ascertain at once where the great *chefs-d'œuvre* of Italian art, if still in existence, are now to be found.†

Another very interesting work has been recently published by the same editor—'The Lives of the Painters of the Order of St. Dominic,' including Fra Angelico da Fiesole, Fra Bartolommeo, &c., by Padre Marchese, a learned member of the same religious order.

* Marryatt's History of Pottery and Porcelain in the 15th, 16th, 17th, and 18th Centuries; 1 vol. second edition.

† Vasari, Vite dei Pittori, Scultori, ed Architetti. 12 vols. 12mo. Firenze, 1850-53. Lemonnier.

Miss Farquhar's 'Dictionary of Italian Painters' contains a very useful biographical compendium of their lives and of their most important works.*

On Architecture—the 'Illustrated Handbook of Architecture,' by Mr. Fergusson, now supplies a very great desideratum in our literature of the fine arts; and must prove a valuable companion to travellers who take interest in the arts of construction, the history of which it embraces for every country.†

For those who may desire to enter more deeply into the study of the ancient classical architecture of Central Italy, the works of Canina will prove the surest guides, especially his splendid publication entitled 'L'Antica Architettura descritta e dimostrata coi Monumenti.' Roma, folio, 1851.

On Christian architecture, Mr. Gally Knight's 'Ecclesiastical Architecture of Italy,' with its beautiful illustrations, and Canina's still more copious and complete 'Architettura dei Tempi Cristiani,' will be the best works to illustrate the descriptions of the early ecclesiastical edifices contained in this Handbook.

On Etruscan history and art, Mrs. Hamilton Gray's work, 'Sepulchres of Etruria,' first directed the attention of the English public to that interesting class of ancient monuments, and will be useful to the traveller. Since its publication Mr. Dennis has supplied a much more complete and scientific description of the existing monuments of Etruria, in his valuable volumes on the 'Cities and Cemeteries of Etruria,'—a work which cannot be too highly praised and recommended as a Guide: it forms of itself an indispensable Handbook to all that remains of Etruscan art and civilization in Central Italy. The elaborate work of Canina, 'L'Antica Etruria Maritima nella Dizione Pontificia,' in three folio volumes, embraces all the Etruscan sites within the Papal territory, and may be said to have exhausted the subject by representing almost every existing fragment of the edifices and tombs of the portion of that extraordinary people with whose history we are best acquainted from their early connection and rivalry with Rome, accompanied by very learned and accurate descriptions.

For general criticism on architecture, Forsyth's 'Italy' is unsurpassed, perhaps, in our own or any other language. There is no work to which the traveller will recur with greater pleasure, and none from which, in so limited a space, he will derive more solid information.

For information generally on Italy, the work of Mr. Spalding, 'Italy and the Italians,' forming a part of the 'Edinburgh Cabinet Library,' contains, in a condensed shape, the leading facts of its ancient and modern history; and a good epitome of its arts and literature from the earliest times. Mr. Whiteside's 'Italy' contains much information on the present condition of its people, institutions, &c.; and his translation of Canina's 'Indicazione Topografica di Roma,' under the somewhat fanciful title of the 'Vicissitudes of the Eternal City,' will interest the archæologist who may not be able to consult the original work.

* Biographical Catalogue of the principal Italian Painters: by a Lady. 1 vol. 12mo. 1855.

† The Illustrated Handbook of Architecture; being a concise and popular Account of the different Styles of Architecture prevailing in all Ages and Countries. By James Fergusson, M.R.I.B.A. 2 vols. London, 1855.

Connected with Italian general literature, we may mention that the editor of Vasari's Lives, above mentioned, has published very beautiful, cheap, and, what is scarcely less important to the traveller, compact editions of Dante, Petrarca, Ariosto, Tasso, Alfieri, Monti, &c., amongst the poets; of Machiavelli, Cellini, Verri, Amari, Balbo, &c., amongst the historians and biographers; and of Manzoni, Grossi, Guerazzi, Rossini, and Azeglio, amongst the more modern writers on historical romance.

18. Maps.

Until very recently the best maps of the countries described in this volume were very inferior to those of Northern Italy.

Perhaps there are no better general maps of Italy than those accompanying the Handbooks. We have endeavoured to render them as accurate as possible, from the most recent authorities.

The Austrian Government has rendered a most important service to the traveller, and to geographical science generally, by extending its surveys into Central Italy. Its great *Carta Topografica dello Stato Pontificio è del Gran Ducato di Toscana* is now completed, and embraces the whole of Tuscany and the Papal States, on a scale of $\frac{1}{86400}$: it forms by far the best Map of Middle Italy.

Count Litta's Map of the Southern Provinces of the Papal Territory, in six sheets, was the most correct before the publication of the Austrian survey.

Several maps of the environs of Rome have appeared at different times. That of the Censo, in two sheets, published in 1839, by the Government, is the best, but it scarcely embraces a distance of five miles from the city gates. Baron Möltke published at Berlin, in 1852, a large map, taking in about 8 miles, measured from the Capitol (*Carta Topografica di Roma e de suoi Contorni*), on a scale of $\frac{1}{25000}$; and Piale brought out, in 1854, one of the Campagna, which will perhaps be the most convenient for the general traveller, as the author has availed himself of the later topographical labours, and of the antiquarian determinations of Canina.

Since the military occupation of Rome by the French, the officers of the Imperial Staff Corps have been engaged in surveying the country around, and have completed a very elaborate map,* on a scale of $\frac{1}{20000}$, which forms four large sheets, embracing the whole of the Campagna and a part of the hilly region of Sabina, Etruria, and Latium bordering on it. This map, which, like that of the Austrians, is engraved on stone, presents the most minute topographical details; and although not more correct perhaps in the general details than the Austrian survey, possesses two advantages over the latter, in having the heights above the sea of almost every locality marked, and the ancient names of the most remarkable classical sites placed in juxtaposition with the modern, under the superintendence of Canina.

The *Pianta Topografica della Campagna di Roma*, by the late Commandatore Canina, in six sheets, is by far the best ever published, as re-

* Carte de la Partie Sud-Ouest des Etats de l'Eglise, rédigée au Dépôt de la Guerre, d'après la Triangulation et les Levés, exécutés par les Officiers d'État Major. Paris, 1856.

gards the general Antiquarian Topography, and the determination of the several localities of this most interesting region, and will be an indispensable guide to the archæological rambler over it. He has also published more detailed maps of Ancient Etruria, and plans of its principal sites, and more recently of the towns of Latium and of the Ports on the Mediterranean, in his *Etruria Maritima*,* and in his magnificent work on the environs of Rome.† The maps of the environs of Rome, by Sir W. Gell and Westphall, long the best, are now rendered in a great degree obsolete by the more accurate recent surveys; but they do very great credit to their authors when it is considered that they were the result of their individual and unaided exertions. Nibby's map, which accompanies his very useful work in 3 vols., the 'Dintorni di Roma,' is an ill-engraved reproduction of Sir W. Gell's; Shickler's old *Pianta Topografica* is, now-a-days, unworthy of notice.

It would be unjust, in a detail of the topographical works on Central Italy, not to mention the beautiful surveys of the coasts of Tuscany and of the Papal States recently published by the French Dépôt de la Marine. As works of art, and specimens of accurate hydrographic surveying, they are perhaps unrivalled, especially those of the islands lying off the coast of Tuscany; they are accompanied by detailed plans of the principal seaports, many of which are of great classical interest. The survey is still in progress, but already extends as far as Antium, which, with the no less important (historically) harbours of Ostia and Porto, and the Delta of the Tiber, have been recently completed by the eminent hydrographical engineer, M. Darondeau.

* L'Etruria Marittima nella Dizione Pontificia. 3 vols. folio. 1846.
† Gli Edifizi Antichi dei Contorni di Roma. 2 vols. folio. Roma, 1856.

19. Chronological Tables.

Roman Kings, B.C. 753–510.

B.C.	
753–714	Romulus.
715–673	Numa Pompilius.
673–641	Tullus Hostilius.
641–616	Ancus Martius.
616–578	Tarquinius Priscus.
578–534	Servius Tullius.
534–510	Tarquinius Superbus.

Roman Republic, B.C. 510–30.

1st Period — From the Expulsion of Tarquin to the Dictatorship of Sylla, B.C. 510–82.

2nd Period — Sylla to Augustus, B.C. 81–30.

Roman Empire, B.C. 30—A.D. 476.

1. *Heathen Emperors.*

B.C. A.D.	
30– 14	Augustus.
A.D.	
14– 37	Tiberius.
37– 41	Caligula.
41– 54	Claudius.
A.D.	
54– 68	Nero.
68– 69	Galba.
69	Otho.
69– 70	Vitellius.
70– 79	Vespasian.
79– 81	Titus.
81– 96	Domitian.
96– 98	Nerva.
98–117	Trajan.
117–138	Hadrian.
138–161	Antoninus Pius.
161–180	Marcus Aurelius Antoninus and Lucius Verus.
180–192	Commodus.
193	Pertinax.
193	Didius Julianus.
193	Pescennius Niger.
193–211	Septimius Severus.
211–217	Caracalla.
217	Macrinus.
218–222	Heliogabalus, or Elagabalus.
222–235	Alexander Severus.
235	Maximinus.

A.D.
238 Gordian I. & II., Pupienus.
238 Maximus Balbinus.
238 Gordian III.
244 Philippus the Arab.
249 Decius.
251 Trebonianus Gallus, Hostilianus, and Volusianus.
253 Æmilianus.
253–260 Valerianus and Gallienus.
261–268 Gallienus (Macrianus, Valens, Calpurnius, Piso, Aureolus, Odenathus).
268–270 Claudius II., surnamed Gothicus.
270–275 Aurelian.
275–276 Tacitus.
276 Florian.
276–282 Probus.
282–284 Carus (Carinus and Numeranus).
284–286 Diocletian.
286–305 Maximianus.
305–306 Galerius and Constantius Chlorus.

2. *Christian Emperors.*

306–337 Constantine the Great (Maximinus II., Maxentius, Maximianus, &c.) transfers the seat of government to Constantinople, A.D. 330.
337–361 Constantine II., Constantius, Constans, co-emperors.
361–363 Julian the Apostate.
363–364 Jovianus.
364–367 Valentinian I., Valens, co-emperors. (Division of the Empire into the Eastern and Western.)

3. *Western Empire, to its Fall.*

364–375 Valentinian I. and Gratian.
375–383 Gratian and Valentinian II.
383–395 Valentinian II.
395–423 Honorius.
424–455 Valentinian III.
455 Petronius Maximus.
455–456 Flavius Cæcilius Avitus.
457–461 Julius Majorianus.
461–465 Libius Severus, or Serpentinus.
467–472 Procopius Anthemius.
472 Anicius Olybrius.
473–474 Flavius Glycerius
474–475 Julius Nepos.

A.D.
475 Romulus Augustulus.
476 Italy seized by Odoacer, and retained until 493.

4. *Eastern Empire to Nicephorus.*

A.D. 367–800.

364–378 Valens.
379–395 Theodosius the Great and Arcadius, from A.D. 383, as co-emperors.
395–408 Arcadius.
408–450 Theodosius II.
450–457 Pulcheria and Marcian.
457–474 Flavius Leo I.
474 Flavius Leo II.
474–491 Zeno.
491–518 Anastasius I.
518–527 Justinus I.
527–565 Justinian.
[Belisarius, Narses, and Longinus, Exarch of Ravenna.]
565–578 Justinus II.
578–582 Tiberius II.
582–602 Maurice the Cappadocian.
602–610 Phocas.
610–641 Heraclius.
641 Heraclius Constantinus.
641 Heracleonas.
641–668 Constans II.
668–685 Constantine III.
685–711 Justinian II.
711–713 Philippicus Bardanes.
713–716 Anastasius II.
716–717 Theodosius III.
718–741 Leo III. the Isaurian.
741–775 Constantine IV. Copronymus.
775–780 Leo IV.
780–797 Constantine V.
797–802 Irene.
802 Nicephorus.
802 The Popes separate themselves from the Eastern Emperors about this time.

EAST GOTHIC KINGS OF ITALY.

A.D. 489–554.

493–526 Theodoric.
526–534 Athalaric.
534–536 Theodatus and Amalasontha.
536–540 Vitiges.
540–541 Hildebad or Theodebald.
541 Eraric.
541–552 Totila.
552–554 Teja, or Theias.

Exarchs of Ravenna.

A.D.
553–568 Narses.
569–584 Smaragdus.
590–597 Romanus.
597–602 Callinicus.
602–611 Smaragdus.
611–616 Remigius.
616–619 Eleutherius.
619–638 Isaac.
638–648 Plato.
648 Calliopas.
649–652 Olympius.
652–666 Calliopas.
666–678 Gregorius.
678–687 Theodorus.
687–702 Platinus.
702–710 Theophylactes.
710 Rizocopus.
711–713 Eutychius.
713–727 Scholasticus.
727–728 Paul.
728–751 Eutychius. (Astolphus takes possession of Ravenna.)

Lombard Kings of Italy.

A.D. 568–769.

568 Alboin.
573 Clephis.
584 Authar.
591 Agilulf.
615 Adelwald.
625 Ariwald.
636 Rothar.
652 Rodwald.
653 Aribert I.
661 Pertharit and Godibert.
662 Grimoald.
671 Pertharit.
686 Cunibert.
700 Leutbert.
701 Ragimbert and Aribert II.
712 Ansprand.
712 Luitprand.
736 Hildebrand.
744 Ratchis.
749 Astolphus.
757 Desiderius.
769 Adelchis.

Frankish Emperors of Italy.

A.D. 774–887.

774 Charlemagne (conquers Italy).
781 Pepin or Carloman.

A.D.
814 Louis le Débonnaire.
820 Lothaire.
844 Louis II.
875 Charles the Bald (le Chauve).
881 Charles the Fat (le Gros).

Interregnum, A.D. 887–962.

891 Guy, Duke of Spoleto, crowned.
895 Arnulfus, crowned.
898 Lambert of Spoleto.
900 Louis of Provence.
916 Berengarius, Duke of Friuli.

German Emperors of Italy.

1. *Saxon Line*, A.D. 962–1002.

962 Otho the Great.
973 Otho II.
983 Otho III. (Theophania Empress Regent).
1002 (Henry II. of Bavaria).

2. *Franconian Line*, A.D. 1024–1125.

1024 Conrad II. (the Salic).
1039 Henry III.
1056 Henry IV.
1106 Henry V.
1125 Lothaire II.

3. *Suabian Line*, A.D. 1138–1250.

1138 Conrad III.
1152 Frederic I. (Barbarossa).
1190 Henry VI.
1198 Otho IV.
1212 Frederic II.
1250 (Manfred).

Interregnum, 1250–1273.

Emperors of Germany.

A.D. 1273–1848.

1273 Rudolph of Hapsburg.
1292 Adolph of Nassau.
1298 Albert I. of Austria.
1308 Henry VII. of Luxemburg.
1314 Louis of Bavaria, and Frederic of Austria.
1346 Charles IV of Luxemburg.
1378 Wenceslaus.
1400 Robert of Bavaria.
1410 Sigismund.
1438 Albert II.
1440 Frederic III.

A.D.
1493 Maximilian I.
1520 Charles V.
1558 Ferdinand I.
1564 Maximilian II.
1576 Rudolph II.
1612 Matthias.
1619 Ferdinand II.
1637 Ferdinand III.
1658 Leopold I.
1705 Joseph I.
1711 Charles VI.
1742 Charles VII. of Bavaria.
1745 Francis I. (Grand Duke of Tuscany).
1765 Joseph II.
1790 Leopold II. (Grand Duke of Tuscany).
1792 Francis II. (Francis I. of Austria). Renounced, in 1806, the title of Emperor of Germany; assuming the imperial dignity in Austria only.
1835 Ferdinand I. (Empr. of Austria).
1848 Francis Joseph (Empr. of Austria).

BISHOPS AND POPES OF ROME.*

1. *Under the Heathen Emperors,* A.D. 54–308.

Years of their Creation.
42 St. Peter.
66 St. Linus of Volterra.
67 St. Clement, Rome.
78 St. Anacletus, Athens.
100 St. Evaristus, Bethlehem.
109 St. Alexander I., Rome.
119 St. Sixtus I., Rome.
127 St. Telesphorus, Greece.
139 St. Higinus, Athens.
142 St. Pius, Aquileja.
157 St. Anicetus, Syria.
168 St. Soter, Fondi.
177 St. Eleutherius, Nicopolis.
193 St. Victor I., Africa.
202 St. Zephyrinus, Rome.
219 St. Calixtus I., Rome.
223 St. Urban I., Rome.
230 St. Pontianus, Rome.
235 St. Anterus, Greece.
236 St. Fabian, Rome.
251 St. Cornelius, Rome.
252 *Novatian* (*Antipope*), Rome.
252 St. Lucius, Lucca.

A.D.
253 St. Stephen I., Rome.
257 St. Sixtus II., Athens.
259 St. Dionysius, Greece.
269 St. Felix I., Rome.
275 St. Eutichianus, Tuscany.
283 St. Caius, Salona.
296 St. Marcellinus, Rome.

2. *Under the Christian Emperors, to the Division of the Empire,* A.D. 308–366.

308 St. Marcellus, Rome.
310 St. Eusebius, Greece.
311 St. Melchiades, Africa.
314 St. Sylvester, Rome.
336 St. Mark I., Rome.
337 St. Julius I., Rome.
352 St. Liberius, Rome.
355 *Felix II.* (*Antipope*), Rome.

3. *Under the Eastern and Western Empire,* A.D. 366–480.

366 St. Damasus I., Spain.
384 St. Siricius, Rome.
397 St. Anastasius I., Rome.
401 St. Innocent I., Albano.
417 St. Zosimus, Greece.
418 St. Boniface I., Rome.
420 *Eulalius* (*Antipope*), Rome.
422 St. Celestin I., Rome.
432 St. Sixtus III., Rome.
440 St. Leo I. (the Great), Tuscany.
461 St. Hilary, Sardinia.
467 St. Simplicius, Tivoli.

4. *Under the East Gothic Kings,* A.D. 489–554.

482 St. Felix II. (called III.), Rome.
492 St. Gelasius, Africa.
496 St. Anastasius II., Rome.
498 St. Symmachus, Sardinia.
514 *Laurentius* (*Antipope*), Rome.
514 St. Hormisdas, Frosinone.
523 John I., Tuscany.
526 St. Felix IV., Samnium.
530 Boniface II., Rome.
530 *Dioscuros* (*Antipope*), Rome.
532 John II., Rome.
535 St. Agapetus I., Rome.
536 St. Sylverius, Frosinone.
538 Vigilius, Rome.
555 Pelagius I., Rome.

* See *Milman's Latin Christianity*, 6 vols. London, 1856.

5. *Under the Lombard Kings,* A.D. 568–769.

A.D.
560 St. John III., Rome.
574 St. Benedict I., Rome.
578 St. Pelagius II., Rome.
590 St. Gregory I. (the Great), Rome.
604 Sabinian, Bieda.
607 Boniface III., Rome.
608 Boniface IV., Abruzzi.
615 Deusdedit, Rome.
619 Boniface V., Naples.
625 Honorius I., Frosinone.
640 Severinus, Rome.
640 John IV., Dalmatia.
642 Theodore I., Jerusalem.
649 St. Martin I., Todi.
654 Eugenius I., Rome.
657 Vitalian, Segni.
672 Adeodatus, Rome.
675 Domnus I., Rome.
678 Agatho, Sicily.
682 St. Leo II., Sicily.
684 Benedict II., Rome.
685 John V., Antioch.
686 *Peter* (*Antipope*), Rome.
686 *Theodore* (*Antipope*), Rome.
687 Conon, Sicily.
686 *Paschal* (*Antipope*).
687 Sergius I., Antioch.
701 John VI., Greece.
705 John VII., Greece.
708 Sisinius, Syria.
708 Constantine, Syria.
715 Gregory II., Rome.
731 Gregory III., Syria.
741 Zacharias, Magna Grecia.
752 Stephen II. or III., Rome.
752 Stephen III., Rome.
757 Paul I., Rome.
768 *Theophilactus* (*Antipope*).
768 *Constantine II.* (*Antipope*), Nepi.
769 *Philip* (*Antipope*), Rome.
768 Stephen IV., Reggio.

6. *Under the Frankish Emperors,* A.D. 774–887.

772 Adrian I. (Colonna), Rome.
795 St. Leo III., Rome.
816 Stephen V., Rome.
817 Paschal I., Rome.
824 Eugenius II., Rome.
826 *Zinzinius* (*Antipope*), Rome.
827 Valentine, Rome.

A.D.
827 Gregory IV., Rome.
844 Sergius II., Rome.
845 Leo IV., Rome.
(*Fable of Pope Joan.*)
857 St. Benedict III., Rome.
858 *Anastasius* (*Antipope*), Rome.
858 Nicholas I., Rome.
867 Adrian II., Rome.
872 John VIII., Rome.
882 Martin II., Gallese.
884 Adrian III., Rome.

7. *Under the Interregnum,* A.D. 887–962.

885 Stephen VI., Rome.
891 Formosus, Ostia.
891 *Sergius III.* (*Antipope*).
896 Boniface VI., Tuscany.
896 Stephen VII., Rome.
897 Romanus I., Gallese.
897 Theodore II., Rome.
898 John IX., Tivoli.
900 Benedict IV., Rome.
903 Leo V., Ardea.
903 Christopher, Rome.
904 Sergius III., Rome.
911 Anastasius III., Rome.
913 Landonius, Sabina.
913 John X., Ravenna.
928 Leo VI., Rome.
929 Stephen VIII., Rome.
931 John XI., Rome.
936 Leo VII., Rome.
939 Stephen IX., Germany.
943 Martin III., Rome.
946 Agapetus II., Rome.
956 John XII. (Prince Alberic), Rome.

8. *Under the German Emperors* (*Saxon line*), A.D. 962–1002.

964 *Leo* (*Antipope*), Rome.
964 *Benedict V.*, Rome.
965 John XIII., Narni.
972 Benedict VI., Rome.
974 Domnus II., Rome.
975 Benedict VII., Rome.
980 *Boniface VII.* (*Francone*), *Antipope.*
983 John XIV., Pavia.
985 John XV., Rome.
996 Gregory V. (Bruno), Saxony.
998 *John XVII.* (*Antipope*).
999 Sylvester II. (Gerbert), Auvergne.

9. *Under the Franconian line of German Emperors*, A.D. 1024–1125.

A.D.
1003 John XVI., Rome.
1003 John XVII., Rome.
1009 Sergius IV., Rome.
1012 Benedict VIII., Tusculum.
1024 John XVIII., Tusculum.
1033 Benedict VIII., Tusculum.
1043 *Sylvester III.* (*Antipope*).
1046 Gregory VI., Rome.
1047 Clement II. (Suidger), Saxony.
1048 Damasus II., Bavaria.
1049 St. Leo IX., Alsace.
1055 Victor II., Bavaria.
1057 Stephen X., Lorraine.
1058 *Benedict X.* (*Antipope*), Rome.
1058 Nicholas II. (Gherardus), Burgundy.
1061 Alexander II. (Badazio), Milan.
1061 *Honorius II.* (*Cadalous of Parma*), *Antipope*.
1073 St. Gregory VII. (Hildebrand, or Aldrobrandeschi), Soana in Tuscany.
1080 *Clement II.* (*Guibert of Ravenna*), *Antipope*.
1086 Victor III. (Epifani), Beneventum.
1088 Urban II., Rheims.
1099 Paschal II., Bieda.
1100 *Albert* (*Antipope*), Atella.
1102 *Theodoric* (*Antipope*), Rome.
1102 *Sylvester III.* (*Antipope*), Rome.
1118 Gelasius II. (Giov. Caetani), Gaeta.
1118 *Gregory VIII.* (*Antipope*), Spain.
1119 Calixtus II., Burgundy.
1124 Honorius II. (Fagnani), Bologna.
1124 *Theobald* ("*Bocca di Pecore*") *Antipope*.
1130 Innocent II. (Papareschi), Rome.
1130 *Anacletus II.* (*Antipope*).

10. *Under the Suabian line of Emperors*, A.D. 1138–1250.

1138 *Victor IV.* (*Antipope*).
1143 Celestin II. (Città di Castello).
1144 Lucius II., Bologna.
1145 Eugenius III. (Paganelli), Pisa.
1150 Anastasius IV., Rome.
1154 Adrian IV. (Nicholas Breakspeare), Langley, England.
1159 Alexander III. (Bandinelli), Siena.

A.D.
1159 *Victor IV.* (*Cardinal Octavian*), *Antipope*, Rome.
1164 *Paschal III.* (*Antipope*), Cremona.
1169 *Calixtus III.* (*Antipope*), Hungary.
1178 *Innocent III.* (*Antipope*), Rome.
1181 Lucius III., Lucca.
1185 Urban III. (Crivelli), Milan.
1187 Gregory VIII. (di Morra), Beneventum.
1187 Clement III. (Scolari), Rome.
1191 Celestin III. (Buboni), Rome.
1198 Innocent III. (Conti), Anagni.
1216 Honorius III. (Savelli), Rome.
1227 Gregory IX. (Conti), Anagni.
1241 Celestin IV. (Castiglioni), Milan.
1243 Innocent IV. (Fieschi), Genoa.
1254 Alexander IV. (Conti), Anagni.
1261 Urban IV., Troyes.
1264 Clement IV. (Foucauld), Narbonne.
1271 Gregory X. (Visconti), Piacenza.
1276 Innocent V., Savoy.
1276 Adrian V. (Fieschi), Genoa.
1276 John XIX. or XX. or XXI., Lisbon.

11. *Rome under the Popes.*

1st Period. The Popes at Rome, A.D. 1277–1305.

1277 Nicholas III. (Orsini), Rome.
1281 Martin IV., Champagne.
1285 Honorius IV. (Savelli), Rome.
1287 Nicholas IV. (Masci), Ascoli.
1292 Celestin V. (Pietro da Murrone), Sernia.
1294 Boniface VIII. (Benedetto Caetani), Anagni.
1303 Benedict XI. (Boccasini), Treviso.

2nd Period. The Papal See at Avignon, A.D. 1305–1378.

1305 Clement V. (de Couth), Bordeaux.
1316 John XXII. (Jacques d'Euse), Cahors.
1334 *Nicholas V.* (*Antipope at Rome*), Rieti.
1334 Benedict XII. (Jacques Fournier), Foix.

A.D.
1342 Clement VI. (Pierre Roger), Limoges.
1352 Innocent VI. (Etienne Aubert), Limoges.
1362 Urban V. (Guillaume Grimoard), Mende.
1370 Gregory XI. (Pierre Roger), Limoges.

3rd Period. Rome, after the return from Avignon, A.D. 1378, *to the present time.*

1378 Urban VI. (Bartolommeo Prignano), Naples.
1387 *Clement VII. (Robert of Geneva), Antipope at Avignon.*
1389 Boniface IX. (Pietro Tomacelli), Naples.
1394 *Benedict XIII. (Pedro de Luna, a Spaniard), Antipope at Avignon.*
1404 Innocent VII. (Cosmato de' Meliorati), Sulmona.
1406 Gregory XII. (Angelo Corrario), Venice.
1409 Alexander V. (Petrus Phylargyrius), Candia.
1410 John XXIII. (Baldassare Cossa), Naples.
1417 Martin V. (Oddone Colonna), Rome.
1424 *Clement VIII. (a Spaniard), Antipope at Avignon.*
1431 Eugenius IV. (Gabriele Condolmeri), Venice.
1439 *Felix V. (Antipope).* [End of the Western Schism.]
1447 Nicholas V. (Tommaso Parentucelli, or Tomasso di Sarzana), Sarzana.
1455 Calixtus III. (Alfonso Borgia), Valencia.
1458 Pius II. (Æneas Sylvius Piccolomini), Pienza.
1464 Paul II. (Pietro Barbo), Venice.
1471 Sixtus IV. (Francesco della Rovere), Savona.
1484 Innocent VIII. (Gio-Battista Cibo), Genoa.
1492 Alexander VI. (Rodrigo Lenzoli Borgia), Spain.
1503 Pius III. (Antonio Todeschini Piccolomini), Siena.
1503 Julius II. (Giuliano della Rovere), Savona.

[*Cont. It.*]

A.D.
1513 Leo X. (Giovanni de' Medici), Florence.
1522 Adrian VI. (Adrian Florent), Utrecht.
1523 Clement VII. (Giulio de' Medici), Florence.
1534 Paul III. (Alessandro Farnese), Rome.
1550 Julius III. (Gio. Maria Ciocchi del Monte), Monte San Savino.
1555 Marcellus II. (Marcello Cervini), Montepulciano.
1555 Paul IV. (Gio. Pietro Caraffa), Naples.
1559 Pius IV. (Giovan-Angelo de' Medici), Milan.
1566 St. Pius V. (Michele Ghislieri), Tortona.
1572 Gregory XIII. (Ugo Buoncompagni), Bologna.
1585 Sixtus V. (Felice Peretti), of Montalto, born at Grottamare.
1590 Urban VII. (Gio-Battista Castagna), Rome.
1590 Gregory XIV. (Nicolo Sfrondati), Cremona.
1591 Innocent IX. (Giov. Antonio Facchinetti), Bologna.
1592 Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1605 Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1605 Paul V. (Camillo Borghese), Rome.
1621 Gregory XV. (Alessandro Ludovisi), Bologna.
1623 Urban VIII. (Matteo Barberini), Florence.
1644 Innocent X. (Gio-Battista Pamfili), Rome.
1655 Alexander VII. (Fabio Chigi), Siena.
1667 Clement IX. (Giulio Rospigliosi), Pistoja.
1670 Clement X. (Gio-Battista Altieri), Rome.
1676 Innocent XI. (Benedetto Odescalchi), Como.
1689 Alexander VIII. (Pietro Ottoboni), Venice.
1691 Innocent XII. (Antonio Pignatelli), Naples.
1700 Clement XI. (Gio. Francesco Albani), Urbino.

A.D.
1721 Innocent XIII. (Michelangelo Conti), Rome.
1724 Benedict XIII. (Pietro Francesco Orsini), Rome.
1730 Clement XII. (Lorenzo Corsini), Florence.
1740 Benedict XIV. (Prospero Lambertini), Bologna.
1758 Clement XIII. (Carlo Rezzonico), Venice.
1769 Clement XIV. (Gio. Antonio Ganganelli), Sant' Arcangelo, near Rimini.
1775 Pius VI. (Giov. Angelo Braschi), Cesena.
1800 Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.
1823 Leo XII. (Annibale della Genga), Spoleto.
1829 Pius VIII. (Francesco Xaviere Castiglione), Cingoli.
1831 Gregory XVI. (Mauro Cappellari), Belluno.
1846 Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigallia, May 13, 1792; created Cardinal December 23, 1839, elected Pope June 16, 1846.

LORDS, THEN MARQUISES, AFTERWARDS DUKES OF FERRARA.

1067 Frederic I.
1118 Guy Salinguerra.
1150 Taurello.
1196 Salinguerra II.
1196 Azzo VI., Marquis d'Este: to the ascendency of whose house the Torrelli afterwards gave way.
1212 Aldrovandino.
1215 Azzo VII. d'Este.
1264 Obizzo II.
1293 Azzo VIII.
1308 Folco d'Este.
1317 Obizzo III. and Rinaldo d'Este.
1352 Aldrovandino III.
1361 Niccolò II.
1388 Alberto.

A.D.
1393 Niccolò III.
1441 Lionello.
1450 Borso, first Duke of Ferrara and Modena in 1452.
1471 Ercole I.
1505 Alfonso I.
1534 Ercole II.
1559 Alfonso II.
1597 Cesare I., declared illegitimate by Clement VIII., and forced to relinquish in 1598 Ferrara to the Church; retires to Modena. From him are descended the Dukes of Modena, until the extinction of the male branch of the House of Este, in the person of Duke Ercole Rinaldo in 1803.

DUKES OF URBINO.

1474 Federigo da Montefeltro, Count of Urbino from 1444, created Duke by Sixtus IV. in 1474.
1482 Guid' Ubaldo I. da Montefeltro.
1508 Francesco Maria della Rovere.
1538 Guid' Ubaldo II. della Rovere.
1574 Francesco Maria II. della Rovere, abdicated in 1626.

GRAND-DUKES OF TUSCANY.

1. *House of Medici.*

1537 Cosimo I. (1569).
1574 Francesco I.
1587 Ferdinando I.
1609 Cosimo II.
1621 Ferdinando II.
1670 Cosimo III.
1723 Giov. Gastone.

2. *House of Lorraine.*

1737 Francis (emperor of Germany in 1745).
1765 Leopoldo II. (id. 1790).
1790 Ferdinando III.
1824 Leopoldo II.

ABBREVIATIONS, &c., EMPLOYED IN THE HANDBOOK.

The points of the compass are marked by the letters N. S. E. W.

(*rt.*) right, (*l.*) left,—applied to the banks of a river. The right bank is that which lies on the right hand of a person looking down the stream, or whose back is turned towards the quarter from which the current descends.

Miles.—Distances are, as far as possible, reduced to English miles; when miles are mentioned without any other designation, they are understood to be English.

The names of Inns precede the description of every place (often in a parenthesis), because the first information needed by a traveller is where to lodge.

Instead of designating a town by the vague words "large" or "small," the amount of its population, according to the latest census, is almost invariably stated, as presenting a more exact scale of the importance and size of the place.

In order to avoid repetition, the Routes are preceded by a chapter of preliminary information; and to facilitate reference to it, each division or paragraph is separately numbered.

Each Route is numbered with Arabic figures corresponding with the figures attached to the Route on the Map, which thus serves as an Index to the Book.

HANDBOOK

FOR

TRAVELLERS IN CENTRAL ITALY.

THE PAPAL STATES.

PRELIMINARY INFORMATION.

ROUTES.

To facilitate reference, the names are printed in *italics* in those Routes under which they are fully described.

ROUTES—*continued.*

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§ 1.—PASSPORTS.

BEFORE the traveller enters the Papal States, it is indispensably necessary that his passport bear the *visa* either of the Nuncio residing in the last capital he has visited, or of a Papal Consul at the seaport where he embarks. It may be useful, in the event of his passing through France at the outset of his tour, to obtain the *visa* of the Nunciò at Paris; although this will not dispense with the consular *visas* above mentioned. But if circumstances deprive him of the opportunity of applying to a Minister, the signature of the Consul at the nearest seaport will be sufficient. The Austrian *visa* is also desirable, not merely for the Papal States, but for all parts of Italy. On arriving at the frontier, the passport is examined and countersigned; and in seaports, as Ancona and Civita Vecchia, where there are British Consular Agents, their signatures are likewise necessary.

On entering the principal towns of the Papal States, with few exceptions, the passport is demanded at the gates, in order to be signed; but to save delay, the traveller is allowed to name the inn at which he proposes to stop, so that the passport may be sent after him. A fee of one or two pauls is required for each *visa*; and in garrison towns this process is repeated on leaving them.

Before the traveller quits Rome on his return to England, it is desirable that his passport be signed by the Ministers of all the Sovereigns through whose dominions he intends to pass: those of Austria and Tuscany should on no account be omitted; that of Sardinia is no longer necessary to passports issued by the British Secretary of State for Foreign Affairs.

§ 2.—LASCIA-PASSARE.

Persons travelling in their own carriages should write a week beforehand to their correspondent or banker at Rome, or to the British Consul, requesting that a *lascia-passare* may be forwarded to the frontier, and another left at the gates of Rome, in order to avoid detention and examination of luggage. The *lascia-passare* is never granted to persons travelling by public conveyances.

§ 3.—Frontier and Custom-Houses.

The Papal frontier-stations and custom-houses (Dogane) are marked by the arms of the reigning Pontiff, surmounted by the triple crown and crossed keys.

The custom-house visit is less rigorous than in many other States of Italy, and a timely fee will save the traveller much inconvenience. It is by far the best plan to propitiate the officer by administering this fee at once; for the saving of time and trouble amply compensates the outlay of 2 or 3 pauls. Books are an especial object of inquiry; but on the whole they are less rigidly examined here than in the Lombardo-Venetian States and on entering the kingdom of Naples.

§ 4.—Money.

Letters of Credit, or the circular notes of Coutts or Herries, or of the other London bankers, are usually carried by travellers; the latter are in many respects the most convenient. Letters of credit are useful in the large capitals in securing the good offices of the banker. Travellers will find it very convenient to take a certain sum in French gold napoleons, which pass currently throughout Italy, and generally bear a premium. English bank-notes and sovereigns can only be exchanged in the larger towns, and then with difficulty and at a loss.

The Roman coinage, which is arranged on the decimal system, consists of scudi, pauls, baiocchi, and quattrini; each scudo consists of 10 pauls; the paul of 10 baiocchi; and the baiocchi of 5 quattrini. The principal coinage is in silver and copper; a good deal of gold coin, in pieces of 1, 2½, and 5 scudi, has been recently issued. In consequence of the premium which they bore in Tuscany, nearly the whole of the smaller silver coins had disappeared, and have been replaced by a most inconvenient copper coinage.

During the last 6 years the principal circulating medium at Rome has been copper, and paper in notes of the Banca Romana varying from 5 to 100 scudi: this paper has been at all times at a discount, varying from 45 per cent. in 1850, to 1 per cent. in 1857; that is, to obtain 100 dollars in silver, it is necessary to pay 101 in paper, whilst the agio between the paper and copper money is very trifling. In consequence of the increasing tranquillity, and the issue of a metallic coinage, the discount on paper-money has fallen of late, and a certain amount of the paper currency has been withdrawn; still the traveller, in all his pecuniary transactions at Rome, should be on his guard, and, especially with tradespeople and hotel-keepers, come to an understanding in what currency his bills are to be paid; many, especially amongst the latter, taking an unfair advantage of foreigners by insisting on all payments being made in gold or silver—*an imposition which ought to be resisted, considering the high prices charged, and that such a pretension is raised principally by the masters of those hotels whose charges are the most exorbitant.* The best plan for families will be to give cheques on their banker, which will prevent all disputes and bickerings.

The following table will show the value of Roman money, in the currency of England, France, and the other Italian States, at the average rate of exchange; always supposing the Roman *scudo*, or fractions of it, to be in gold or silver.

GOLD.	English.	French Francs, or Italian Lire.	Tuscan Lire, Soldi, and Denari.	Tuscan Florins and Cents.	Austrian Lire and Cents.
	s. d.				
Doppia nuova of Pius VII. (pistole) = 32 pauls 1 baj.	13 8½	17 27 0	20 11 2	12 33	19 83
Zecchino (sequin) = 20 „ 5 „	9 4½	11 80 0	14 1 0	8 43	13 55
The new piece of 5 scudi . . = 50 „ . .	21 4½	26 86 0	31 19 6	19 18	30 87
Ditto of 2½ scudi . = 25 „ . .	10 8½	13 44 0	16 0 0	9 60	15 44
Ditto of 1 scudo . = 10 „ . .	4 3½	5 37 0	6 6 8	3 80	6 17
SILVER.					
The scudo (Roman dollar) . . = 10 „ . .	4 3½	5 37 0	6 6 8	3 80	6 17
Mezzo scudo . . = 5 „ . .	2 1½	2 69 0	3 3 4	1 90	3 09
Testone . . . = 3 „ . .	1 3½	1 61 0	1 18 0	1 14	1 85
Papetto . . . = 2 „ . .	0 10½	1 07 0	1 5 4	0 76	1 23
Paolo (paul) . . = . 10 baj.	0 5 1/10	0 0 54	0 12 8	0 38	0 61
Grosso (½ paul) . = . 5 „	0 2½	0 0 27	0 6 4	0 19	0 30
COPPER.					
5-Bajocchi piece . = ...	0 2½	0 0 27	0 6 4	0 19	0 30
Bajoccho . . = . 5 quat.	a fraction above ½d.	0 0 5	0 1 3	. .	0 6
Mezzo bajoccho . = . 2½ „					
Quattrino . . = . 2 den.					

By a decree issued in March 1848, it was ordered that the silver 5-franc piece, and the gold napoleon or 20-franc, current in France, Sardinia, and the Duchy of Parma, shall circulate in the States of the Church—the first at the rate of 93 baj., and the second of 3 scudi 72 baj. The Spanish dollar is worth 10 pauls; the Tuscan francescone 10½ pauls; the Neapolitan piastre 9 pauls 4 baj. The exchange on England may be generally calculated at 47 pauls in gold or silver money for the pound sterling; but as accounts have been of late years kept in the depreciated paper currency, the exchange has been computed according to the discount on it, so that, in the official weekly table of the Roman bankers, it has frequently been set down as high as at 50 and even 51 pauls. In Bologna the Roman scudo is divided into 5 lire, and the bajoccho is called a soldo: this lira is equal to 1 fr. 7 cents. Accounts throughout the Papal States are kept in scudi, pauls, and bajocchi.

Weights and Measures.

There can scarcely be said to be any general system of weights and measures in the Papal States, each locality having its particular units of each, which it has preserved from time immemorial. The following is a table of the weights and measures more generally in use, and especially in the capital.

Measures of Length.

Roman foot	English inches	.	11 73/100
„ palm	„	.	8 35/100
„ braccio of 4 palms	„	.	33 7/10
„ „ used in measuring silk goods .	„	.	27
„ canna of 8 palms	„	.	78½

Measures of Distance.

Roman mile	English yards	1628
,, post	,, miles	$7\frac{4}{10}$

Ancient Measures of Length.

Roman foot	English inches	$11\frac{88}{100}$
Passus of 5 feet	,, feet	$4\frac{94}{100}$
Roman mile, $1481\frac{3}{4}$ metres	,, yards	$1600\frac{1}{2}$

Land Measure.

Rubbio	Imperial acres	$4\frac{6}{10}$

Measures of Capacity.

Barile, of 32 bocali, wine measure	English gallons	$12\frac{84}{100}$
Bocale	,, quarts	$1\frac{6}{10}$
Barile for oil	,, gallons	$12\frac{84}{100}$
Rubbio for grain	Imperial bushels	$8\frac{1}{10}$

Weights.

Ordinary Roman pound	avoirdupois oz.	13
Pound used in weighing gold and silver, of 12 ounces, or 288 denari	grains troy	5187
Ounce	,,	$432\frac{1}{4}$
Denaro	,,	18

§ 5.—Roads.

The roads in the Papal States have undergone improvement of late years; although still inferior to those of Tuscany, they are generally well kept.

The roads are divided into three classes: the consular, provincial, and communal. They are under the direction of the Minister of Public Works, and fixed taxes are levied for their construction and repair. The expenses of the roads form a considerable item in the disbursements of the general treasury.

§ 6.—Railroads.

It is to be hoped that in a few years the principal towns of Southern Italy will be brought into communication by means of railroads. The only railroad yet opened in the countries described in this volume is the branch of the Tuscan Leopolda Railway between Empoli and Siena, which traverses the beautiful Val d'Elsa from the Val d'Arno to Poggibonsi, and rises from thence by a rapid ascent as far as Siena.

Of projected railways, which are likely to be executed in the next few years, the most important will be the branch of the great Centro-Italian line connecting the valleys of the Po and Arno, and traversing the Apennines between Bologna and Pistoja by the valley of the Reno. The surveys for this line have been completed, and a treaty entered into between the Governments of Austria, Modena, Parma, Tuscany, and the Holy See, whose territories it will traverse, for its execution, each state guaranteeing a minimum rate of interest to the shareholders. The Centro-Italian Railroad will connect Piacenza, Parma, Modena, and Bologna, and the latter with Florence, Leghorn, and Siena, by the

Tuscan railways now in operation; and by branches from Piacenza to Milan, and from Modena to Mantua, the Austrian possessions in Lombardy with the countries south of the Po. South of the Apennines the Tuscan Government has given its sanction to railways between Florence and Arezzo by the Val d'Arno, and between Siena and Arezzo by the Val di Chiana, from whence, at some future day, it is expected that a branch will be extended to the upper valley of the Tiber, and from thence to the shores of the Adriatic.

A line of railway (Pio Latina) to connect Rome with Naples, by the valley of the Sacco, Ceprano, and San Germano, &c., has long been decreed by the Papal Government, but want of funds has hitherto prevented its execution. During the last year, a company having come forward with the necessary capital, the first section of it, extending from Rome to Frascati and Albano, has been resumed, and is now open as far as Frascati. The privilege of making a railroad between Civita Vecchia and Rome has also been granted to a company; but as the distance is considerable, nearly 55 miles, and the intervening country almost uninhabited, the chances of its proving remunerative are very doubtful.

§ 7.—Posting.

The Post-houses in the Papal States are distinguished by the arms of the reigning Pontiff. The service is under the control of Government. Fixed charges are made for posting, postilions, &c. The postmasters must be approved by Government, and be furnished with a licence granted by the postmaster-general at Rome. There are no turnpikes, and the general arrangements are very nearly like those of France.

The postmasters are supplied with a printed book of instructions, in which all particulars of their duties are noted. The most important items, so far as the convenience of the traveller is concerned, are the following:—Horses and postilions are to be always ready for service; but the postmaster is bound only to keep the precise number of each specified in his agreement, or by the order of the director-general. One open and two covered carriages are to be kept for travellers who require them. Postmasters are forbidden to supply horses without a written licence from the authorities of the place of departure, or a passport from the secretary of state. Postmasters are not allowed to supply horses to travellers, unless they have a sufficient number remaining to fulfil the duties of the post; nor are they allowed to send horses forward to change on the road, nor to transfer horses from one station to another. They are bound to keep two postilions ready for service night and day, and to have written over the principal door of the post-house the length of the post, price of the course, and a statement of the right of a third or fourth horse. The third or fourth horse can only be enforced where the tariff specially allows it. They are bound to keep a book, with pages numbered and signed by the director-general or his deputy, in which a regular entry of the daily journeys may be kept, and travellers may enter any complaint against postilions. Travellers by post cannot relinquish this mode of travelling in less than three days from the time of departure, nor change their carriage, without permission from the secretary of state or the provincial authorities. Travellers who order post-horses, and afterwards alter their plans, are bound to pay half a post if they come to their lodgings before they are countermanded. When there are no horses, postmasters are bound to give travellers a declaration in writing to that effect (*la fede*); after which they may provide themselves with horses elsewhere, but only to carry them to the next post; and if there are no horses at that post, then the postilions are bound to go on without stopping to the third post, where they may stop an hour to bait: this rule applies to all the

successive posts, until regular post-horses are procured. The time allowed for the passage of government messengers from one post to another is two hours; for ordinary or extraordinary estafettes, carrying despatches on horseback, one hour and a half. Postmasters and postilions are forbidden to demand more than the price allowed by the tariff.

The following are the regulations in force as to carriages. Three classes are recognised, and the following rules adopted in regard to each:—

1. For cabriolets or covered carriages with one seat, whatever their number of wheels, carrying a small trunk and travelling bag (or a small imperial only), two horses if travellers be not more than three; three horses if there are four passengers, with power to charge for four horses, which the travellers may have attached to the carriage on paying for a second postilion.

2. For covered carriages, with two seats and leather curtains by the side, like the common vetturino, and for regular calèches having only one seat, both descriptions carrying a trunk, a travelling bag, and a small portmanteau, three horses if there be two or three persons; if four persons, then a fourth horse is charged, which the travellers may have, as before, on paying a second postilion. If these carriages contain five or six persons, they are considered carriages of the third class.

3. For berlines and carriages of four seats, with an imperial, a trunk, travelling bag, &c., four horses if carrying two or three persons; if four, then a fifth horse is charged; if five or six persons, six horses; if seven, the number of horses is the same, but seven are charged.

Where carriages contain a greater number than is mentioned above under each class, no greater number of horses is required, but a charge of four pauls per post is fixed for each person above the number. A child under seven years is not reckoned, but two of that age are counted as one person.

When the quantity of luggage is evidently greater than the usual weight, a tax of three pauls per post is allowed to be imposed. Travellers may obtain, on starting, a *bolletta di viaggio*, specifying in separate columns all particulars relating to the number of horses, baggage, charges, &c., exclusive of postilions and ostlers. In this case one is given to the traveller, the other to the postilion, who is bound to pass it to the next, until it is finally lodged in the post-office of the town at which the journey ends. All complaints may be noted on this document, as well as any expression of *ben servito* on the part of the postilions. Travellers should obtain this *bolletta* at the post-office of the first post-town; it will protect them from imposition, and costs only one paul.

In case of dispute between travellers and postmaster or postilions, it is provided by the general order of the Cardinal Secretary of State, that an appeal be made to the local director (*direttore locale*), who has power to put both postmaster and his men under arrest for three days, or to suspend them for ten days, reporting the fact to the director-general in Rome, to whom it belongs to take ulterior measures. In places where the post-house is an inn, travellers are sometimes told that there are no horses in order to induce them to stop. If there be reason to suspect that this statement is made from interested motives, application should at once be made to the local director.

However precise and clear the postal regulations may appear on paper, in practice they are so much open to being differently interpreted, especially as regards the classification of carriages, that travellers are subject to most gross imposition from postmasters by insisting to put on a larger number of extra horses than the law warrants their doing. This generally occurs in remote situations, where the traveller, having no redress, must submit stoically to such imposition and annoyance. To avoid this the Directors of the Pontifical Diligences at the Post-office in Rome, and at Florence in the Piazza di Santa Trinità, undertake to furnish post-horses, and to pay the postmasters, on depositing a fixed sum, the amount of which is settled after the carriage and its

luggage have been inspected by one of their *employés*, the traveller having only to pay the barriers, bridge tolls, and extra *buonamano* to the postilions. This arrangement may be now (1857) made for the roads from Rome to Naples by Terracina, from Rome to Florence by Siena, and thence to Bologna and Padua, and will probably be extended to all the other post-roads in the Pontifical States. The adoption of this mode of payment, whilst it assures to the postmaster what he is entitled to by the post regulations, will save the parties adopting it a vast deal of annoyance and quarrelling.

The following is the Tariff for Ordinary Posts:—

Each horse	5	pauls	per post.
Postilion, each	3½	ditto	ditto
Stable-boy, for every pair	½	ditto	ditto
Saddlehorse, or courier	4	ditto	ditto
Two-wheel carriage, furnished by postmaster	3	ditto	ditto
A carriage with four places inside, and four wheels, also furnished by postmaster .	6	ditto	ditto

The postilion's *buonamano*, although fixed by the preceding tariff at 3½ pauls, is generally 5½ or 6 pauls, or more, according to good conduct. A separate postilion is required for each pair of horses. The following will therefore be the expense of posting, giving each postilion 5½ pauls per post:—

Post.	2 horses.	3 horses.	4 horses and 2 postilions.
1 . . .	16 pauls . . .	21 pauls . . .	32 pauls.
1¼ . . .	20 „ . . .	26·2 „ . . .	40 „
1½ . . .	24 „ . . .	21·4 „ . . .	48 „
1¾ . . .	28 „ . . .	36·6 „ . . .	56 „

The length of the Roman post is 8 miles, equal to 7½ English miles nearly. The length of the modern Roman mile is 1628 English yards, a little more than nine-tenths of an English mile. The length of the Tuscan mile is 1808, and of the Neapolitan 2435 yards. The Italian or geographical mile, of 60 to the degree, is 2025·4 English yards.

§ 8.—Vetturini.

Families who do not travel in their own carriages must in a great measure be dependent on the *vetturino:* indeed there are many parts where it is the only available mode of communication. A duplicate agreement should be drawn up before starting, and attested by some person in authority; forms of such documents, with directions for filling them up, will be found in Murray's 'Handbook of Travel Talk.' Before signing the agreement, when the exclusive use of the carriage is required, it will be necessary to see both carriage and horses in order to ascertain that they are what they are represented to be, and take such note of them as to be able to declare that any others which may be substituted at the moment of starting are not those agreed for: it is also desirable to specify in the agreement that the journey is to be performed with the particular carriage and horses seen and approved of. The vetturino generally undertakes to provide breakfast, dinner, supper, and bed; but the experienced traveller will find out that he is worse off by this arrangement, although more economical, than when he provides for himself at the inns. The charge for one person varies, but it ought not to be more than 2 scudi a-day; from Bologna to Rome, a journey occupying 7 or 8 days, the charge for one person is from 12 to 18 scudi; from Bologna to Florence 3 to 4 scudi; and from Florence to Rome 10 to 15 scudi in 5 to 6 days, the price and time employed varying with the season of the year. When a single traveller or a party of friends engage a carriage for their

own use, the agreement should expressly stipulate that no other person is to be taken up on any pretence; otherwise occasions will be found for forcing other persons into it. 10 scudi a-day should cover all expenses of a private vetturino carriage with 2 or 3 horses, including the fee to the driver and *chevaux de renfort* when necessary. All tolls should be made payable by the vetturino. (In the Legations and March of Ancona a good light carriage may be hired for 4 scudi a-day, and 4 pauls for buonamano—during stoppages 1 scudo a day; the vetturino paying for oxen and *chevaux de renfort.*—H. A. L.) It sometimes happens that the vetturino sells his engagements, in which case a traveller may be exposed to two or three changes of vehicle: this should also be distinctly provided against in the agreement, as well as the particular stages and halting-places into which he may wish to divide the journey. The *buonamano* or *mancia*, i. e. fee to the driver, is usually ½ scudo a-day if "ben servito," or more if the journey be a short one: it is desirable that this be not included in the contract, but made conditional on good behaviour. When a vetturino is required to stop on the road for the convenience of travellers, he expects them to pay one or two scudi a night for each horse's expenses. The sum to be paid in this case should be fixed in the agreement; one scudo per horse nightly is enough. In this respect posting has the advantage of permitting travellers to stop when and where they please, and visit places on the road, without this additional cost.

§ 9.—INNS.

These are given in detail under the description of the different towns: in the capitals and provincial cities they are generally good throughout Central Italy; but at the intermediate post-stations they are often very bad, and, like all the Italian inns, out of the largest towns, they are often dirty and infested with vermin to an extent of which those who travel only in winter can have no idea. The prices vary in different towns, and particularly according to the circumstances in which the traveller makes his appearance; the charges for those who travel in their own carriages being notoriously higher, frequently by 100 per cent., than for those who travel by vetturino. Those who wish tea and coffee in the evening in preference to supper should carry milk with them from the place where they have slept on the previous night, as it is often not to be had in the evening at the inns on the road. The tea to be found at the smaller inns is generally so bad that travellers in Italy will do well to carry their own supply, and, what is equally necessary, a small metal teapot. In regard to prices, in the country and smaller towns 4 pauls a head is a proper price for dinner, 3 pauls for a bed, and 2 to 2½ pauls for breakfast, and 1 paul per night for servants; but the English in general are charged much higher, unless their previous experience enables them to resist the overcharge; as a general rule, it *will save trouble and annoyance to fix beforehand the prices to be paid.* In many places the inns at the post-houses are built near the stables. The second floor of these houses is preferable to the first. In the smaller towns it would be absurd to carry English habits and prejudices so far as to expect the comforts and conveniences of great cities: travellers never gain anything by exacting or requiring more than the people can supply; and if they have sufficient philosophy to keep their temper, they will generally find that they are treated with civility.

ROUTES.

ROUTE 71.

MANTUA TO FERRARA.—52½ m.[1]

	Posts.
Mantua to Governolo	1½
Governolo to Sermide	1½
Sermide to Bondeno	1¾
Bondeno to Ferrara	1¾
	6½

The old post-road from Mantua to Ferrara followed that to Padua as far as Nogara (1 post), whence it turned southward to Ostiglia, crossing the Po at Revere.

The present route follows the l. bank of the Mincio to Governolo, near which it falls into the Po.

1½ Governolo. Leaving this place, the road skirts the l. bank of the Po as far as Ostiglia, which it crosses to Revere. It then follows the rt. bank as far as

1½ Sermide, a post station. 8 m. farther the frontier of the Lombardo-Venetian kingdom is passed at Quatrelle; and a little farther on is *Stellata*, the Papal Custom-house, where passports and luggage are examined; from here the road follows the l. bank of the Panaro to

1¾ *Bondeno*, a small town on the l. bank of the Panaro, formerly a fief of the house of Este. The road from here to Ferrara lies through a flat, well-irrigated country, passing by Vigarano, Cassana, and Mizzana, to

1¾ FERRARA, described in Rte. 73.

[1] All miles of distances, and not otherwise designated, are English. Those of superficial areas are geographical, of 60 to a degree.

ROUTE 72.

MODENA TO FERRARA.—49 m.

	Posts.
Modena to Bomporto	1
Bomporto to Finale	2
Finale to Bondeno	1¼
Bondeno to Ferrara	1¾
	6

The road follows the banks of the Panaro for the first 3 posts.

1 *Bomporto*. From here it proceeds through Campo Santo, Cà de' Coppi, and Passo di Cà Bianca, to

2 *Finale*, situated on either side of the Panaro, which is here crossed. 3 m. farther on, at Serragliolo, the Modenese frontier is reached, and soon after the Papal Custom-house at *Santa Bianca*, from which the road soon reaches Bondeno, where it falls into the high post-road from Mantua. (Rte. 71.)

1¼ *Bondeno*.

1¾ FERRARA (Rte. 73).

ROUTE 73.

PADUA TO FERRARA.—51¾ m.

	Posts.
Padua to Monselice	1½
Monselice to Rovigo	1½
Rovigo to Polesella	1
Polesella to Ferrara	2
	6

For first part of this Route see *Handbook of North Italy*, Rte. 32.

The road between Padua and Rovigo follows the course of the canal, and in its interesting character contrasts with the dull and monotonous

plains which extend southward as far as Bologna. Before arriving at Rovigo the Adige is crossed by a ferry-boat; and between it and Ferrara the Po is passed in a similar manner. The height of the embankments necessary to restrain the inundations of the Po will convince the traveller how much Ferrara and its plains are at the mercy of that river, the level of which is higher than the roofs of many of the houses in that city. The Austrian frontier station and Dogana is at Sta. Maria Maddalena, and the Papal at *Ponte di Lagoscuro*, on the S. side of the river, called the "Port of the Po," from the considerable commerce it maintains with Lombardy in corn and wine, which are brought here for shipment. The Panfilio Canal leads from Ponte di Lagoscuro to the Porta S. Benedetto at Ferrara, distant 3 m. The city is entered by the Porta del Po, leaving the citadel on the rt.

FERRARA, *Forum Allieni* of Tacitus. —(*Inns:* Albergo dell' Europa, opposite the Post and Diligence offices, is now the best in Ferrara: the Tre Corone, near the poste aux chevaux, an old inn, fallen off.) Few cities ranking among the ancient Italian capitals are so much neglected by travellers as Ferrara, and yet few are more associated with interesting recollections. It is situated in a fertile but unhealthy plain, at a level of only 6½ ft. above the sea, and at a short distance from the Po, which forms here the boundary of the Lombardo-Venetian kingdom. This plain, intersected only by irrigation canals from the river, presents an unbroken horizon, and extends, with little variation, up to the walls of Ferrara.

The aspect of the city, once the residence of a court celebrated throughout Europe, still retains many traces of its ancient grandeur. The broad, regular, and ample streets appear like those of a deserted capital; grass grows on the pavement, the palaces are falling into decay, and the walls, 7 miles in circuit, which once contained nearly 100,000 souls, now enclose scarcely one-third of that number. The population is collected together in the centre of the city, and thinly scattered over the remaining portion. Ravenna itself is hardly more fallen than Ferrara, although it was the great commercial emporium of Italy during the middle ages, the *città bene avventurosa* of Ariosto, and the *gran donna del Pò* of Tassoni.

The modern city is supposed to have been founded in the 5th century, when the invasion of the Huns and the destruction of Aquileja drove the inhabitants into the marshes for security. Its walls were built in the 6th century by the Exarchs of Ravenna, and it was raised to the rank of a city in 661, when the bishopric of Vigovenza was transferred to it. But the chief interest of Ferrara arises from its connection with the house of Este. As far back as the 10th century we find this family connected with Ferrara; first as supreme magistrates, and afterwards as hereditary princes (1240), holding generally of the Pope, though sometimes asserting their independence. It remained under their sway until the extinction of the legitimate branch in 1597, in the person of Alfonso II.; and in the following year it was annexed to the States of the Church by Clement VIII., on the pretext that Cesare d'Este, the representative of the family by a collateral line, was disqualified by illegitimacy. During the 16th centy. the Court of Ferrara was unsurpassed by any other in Europe for its refinement and intelligence; its University was renowned throughout Christendom, and so many English students were collected within its walls as to form, as they did in Bologna, a distinct nation in that learned body. But there are greater names associated with the history of Ferrara at this period than those of its princely sovereigns. "Melancholy as the city looks now, every lover of Italian poetry," says Forsyth, "must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascent of wealth over genius, that one or two princes could create an Athens in the midst of this Bœotia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-

eminence only in literature and elegance."

The Ferrara School of Painting, founded and patronised by the Este family, deserves especial notice in connection with this tribute to the intellectual history of the city. It is observed by Lanzi that "Ferrara boasts of a series of excellent painters, far superior to its fortunes and population; a circumstance which will not excite surprise when we consider the series of poets which it cherished, from Bojardo and Ariosto down to our own times, a sure criterion of accomplished and refined minds more than ordinarily disposed towards the fine arts." To this circumstance, and to the good taste of the inhabitants in their patronage of art, may be added the favourable position of the city, in its contiguity to Venice, Parma, and Bologna, and its convenient distance from Florence and Rome; so that its students were enabled to select from the different schools of Italy what was most congenial to the tastes of each, and to profit by their several excellences. So great, indeed, was the influence of this latter circumstance, that Zanetti considered it doubtful whether, after the 5 great schools, Ferrara did not claim precedence over all others. The first fact recorded in connection with the fine arts at Ferrara is the commission given by Azzo d'Este, in 1242, to the Venetian painter Gelasio di Niccolò, a pupil of the Greek artist Teofane of Constantinople, for a picture of the Fall of Phaëton. In the 14th century, when Giotto passed through Ferrara, on his way from Verona to Florence, he was employed by the Duke to paint some frescoes in his palace and in the church of St. Agostino, which were still extant in the time of Vasari. After the lapse of some years, during which several names are mentioned which have survived their works, Galasso Galassi appeared early in the 15th century; his works are chiefly confined to Bologna, and none are now found in his native city. He was followed by Antonio da Ferrara, known by his works at Urbino and Città di Castello, who painted some chambers in the palace of Alberto d'Este in 1438, at the time when the General Council was held there for the union of the Greek and Latin churches, and which is supposed to have supplied him with his subject. But the most celebrated of the early painters was Cosimo Cosmè or Tura, the pupil of Galassi, employed at the court of Borso d'Este: his minute and elaborate workmanship is admirably seen in the miniatures of the choir-books preserved in the cathedral. Among the painters of this period may be mentioned Lorenzo Costa, the reputed pupil of Francia, and Francesco Cossa, both known by their works at Bologna. Costa, indeed, may be regarded as the true father of the school; for the series of painters from his time may be clearly traced; and Lanzi classes him among the first masters of Italy. His most eminent pupil was Ercole Grandi, called by Vasari Ercole da Ferrara, whose great work, painted for the Garganelli chapel, is now preserved in the Academy of Fine Arts at Bologna. Lodovico Mazzolino, better known as Mazzolino da Ferrara, another pupil of Costa, is known by his works in various galleries; and Domenico Panetti, the master of Garofalo, is remarkable for having become the pupil of his own scholar, and for the works he produced after his style had been remodelled on the example of Garofalo. The school of Ferrara was at its prime under the latter painter and the two Dossi, in the early part of the sixteenth century, when Alfonso d'Este was the patron of literature and art. This prince had invited Titian to adorn his palace; and, among other celebrated paintings, the "Cristo della Moneta," of the Dresden Gallery, was painted during his stay at Ferrara. Dosso Dossi, and his brother Giobattista, born at Dosso, in the vicinity of Ferrara, were among the earliest patronised by Alfonso and his successor Ercole II.; and their merit is sufficiently attested by the fact that Ariosto has immortalized them among the best painters of Italy. Ortolano is another painter of this school, whose works are often confounded with those of Garofalo; he is known as a successful imitator of

Raphael, and some of his works are yet seen in his native city. Benvenuto Tisio, better known by the name of Garofalo, from the pink which he introduced into his paintings, stands at the head of the Ferrarese school, and is justly called the Raphael of Ferrara: some of his most celebrated works are still found here. His pupil, Girolamo da Carpi, recommended to Ercole II. by Titian himself, and whose oil paintings were of extreme rarity in the time of Lanzi, may also be studied at Ferrara. While these two artists excelled in the graces of the art, Bastianino, or Bastiano Filippi, was introducing the style of Michel Angelo, as seen in the grand picture of the Last Judgment in the cathedral. Another painter of this school, Scarsellino, who was called the Paul Veronese of Ferrara, and who studied under that master, has left some works in his native place; he is, however, better known by those to be found in the galleries at Rome, where the name of his pupil, Camillo Ricci, a successful follower of the Venetian school, also occurs. Giuseppe Mazzuoli, known by the surname of Bastaruolo, and the contemporary of Bastianino, was called the Titian of Ferrara: we shall hereafter see that he has left behind him several works by which his claim to that title may be appreciated. Ferrara likewise contains some interesting examples of Domenico Mona, and of his able pupil Giulio Cromer, or Croma, who was selected to copy the principal paintings in the city, when the originals were transferred to Rome, after Clement VIII. had seized upon Ferrara and attached it to the Church. After this event the school rapidly declined for want of patronage. Some Bolognese masters endeavoured, with little success, to introduce the style of the Caracci; Carlo Bonone, the scholar of Bastaruolo, was perhaps the most celebrated follower of this new method; his works in Sta. Maria in Vado are highly praised by Lanzi for their complete knowledge of that kind of foreshortening called *di sotto in su*, where figures are supposed to be seen above the eye. Another artist, worthy of mention as a follower of Bonone, is Chenda, or Alfonso Rivarola, who was employed, at the recommendation of Guido, to finish some of Bonone's works, but was better known by his decorations for public spectacles and tournaments. It is unnecessary to enumerate any of the painters whose names appear in the subsequent history of this school, for Ferrara never recovered the change of masters; and its school gradually declined, until, at length, in spite of the establishment of an academy, it became completely extinct. Notwithstanding, however, this decline and the loss of its political influence, Ferrara still retains many interesting examples of the school, which will be noticed in the subsequent description of the city.

In addition to the brilliancy of its court and the celebrity of its school of art, Ferrara is remarkable for the impulse which it gave to the Reformation. The names of Ariosto and Tasso have almost eclipsed the recollection of that event, and of the asylum given to Calvin and to Marot by the Duchess Renée, the high-minded daughter of Louis XII., and the wife of Ercole II. At an early period Ferrara afforded protection to numerous friends of the reformed faith who fled from other parts of Italy, and even from countries beyond the Alps. Dr. M'Crie ascribes this circumstance to the influence of the accomplished princess just mentioned, who had become acquainted with the doctrines of the Reformers previous to her departure from France in 1527, by means of some of those learned persons who frequented the court of Margaret Queen of Navarre. "The first persons to whom she extended her protection and hospitality were her own countrymen, whom the violence of persecution had driven out of France. Mad. de Soubise, the governess of the duchess, had introduced several men of letters into the court of France during the late reign. She now resided at the court of Ferrara, along with her son, Jean de Parthenai, sieur de Soubise, afterwards a principal leader of the Protestant party in France; her daughter, Anne de Parthenai, distinguished for her elegant taste; and

the future husband of this young lady, Antoine de Pons, Count de Marennes, who adhered to the reformed cause until the death of his wife. In the year 1534 the celebrated French poet Clement Marot fled from his native country, in consequence of the persecution excited by the affair of the *placards;* and, after residing for a short time at the court of the Queen of Navarre, in Bearn, came to Ferrara. He was recommended by Madame de Soubise to the duchess, who made him her secretary; and his friend Lyon Jamet, finding it necessary soon after to join him, met with a reception equally gracious. About the same time the celebrated reformer John Calvin visited Ferrara, where he spent some months under the assumed name of Charles Heppeville. He received the most distinguished attention from the duchess, who was confirmed in the Protestant faith by his instructions, and ever after retained the highest respect for his character and talents." Among the other learned personages assembled here at this time was Fulvio Peregrino Morata, who had been tutor to the two younger brothers of the duke, and who became still more celebrated as the father of Olympia Morata, the most enlightened female of her age; who first "acquired during her residence in the ducal palace that knowledge of the gospel which supported her mind under the privations and hardships which she afterwards had to endure."

The description of Ariosto, and the testimony of numerous contemporary authorities, proves that, under the sway of the house of Este, Ferrara was one of the great commercial cities of Italy. Its trade began to decline in the 16th century, and, although it has been much reduced even since that period, the city still carries on a considerable trade in agricultural produce. A great deal of business was formerly done here in hemp, of which large quantities found their way into the English dockyards, the Ferrara growth being considered the best for cordage; but, from the heavy export duties and other circumstances, the trade has considerably declined. The high duties on manufactured articles have thrown the foreign trade into the hands of the Swiss and the merchants of Lombardy, and all the circulating capital is in the hands of the Jews, who are in Ferrara a very opulent body; their number is about 3000. They inhabit, as in all the other Papal cities, a distinct quarter of the town called a *ghetto;* it was formerly usual at Rome and other places to lock them in at night; here, however, their importance has exempted them from the rigid observance of that rule. At the present time Ferrara is the capital of a province comprehending 244,524 inhabitants; the population of the city and suburbs is 31,184.[1] In spite of their deserted appearance, the effect of its broad and handsome streets is particularly imposing; that of San Benedetto is 1¼ m. in length; and its palaces, though many of them are dilapidated, have an air of grandeur in accordance with the former celebrity of the city.

The Cathedral, dedicated to St. Paul, was consecrated in 1135; its Gothic exterior, with few exceptions, belongs to that period, but the interior has been altered and spoiled by modern renovations. The front is divided by small towers, crowned with pinnacles, into 3 equal portions, each surmounted with a gable containing a wheel window, and ornamented with a range of pointed arches. The porch is composed of a semicircular arch supported by columns; the flanks have also semicircular arches. The bas-reliefs with which this part is covered are in a fine state of preservation; they represent the Last Judgment, various events in the life of Christ, the seven Mortal Sins, with numerous sacred, profane, and grotesque emblems. Over the right-hand door is a colossal marble bust of Donna Ferrara, the sister of the founder of the church. Over the central door is the long venerated miraculous Madonna attributed to *Nicolo*

[1] These numbers, as all others respecting population, &c., given in this volume, are taken from the last official returns published by the Papal Government in 1857, and made up to the end of 1853.

Pisano. On the same side is a statue of Alberto d'Este, in the pilgrim's dress in which he returned from Rome, with bulls and indulgences, in 1390. The interior, in the form of a Greek cross, had been modernised at various times; the semicircular choir was first added in 1499, by Rosette, a native architect, known as one of the earliest restorers of Italian architecture; the portion beyond the transept dates from 1637, and the remainder from between 1712 and 1735. There are several interesting paintings to be noticed; the Assumption, the St. Peter and St. Paul, and the superb picture of the Virgin throned with Saints, are by *Garofalo.* The chapel of the SS. Sacramento contains some remarkable sculptures of angels, &c.; and in another chapel, of SS. Giorgio and Maurillo with the Virgin, good specimens of wood sculpture, by *Andrea Ferreri*, a sculptor of the last century; the altarpiece is by *Parolini*, a native painter (1733), whom Lanzi describes as "l'ultimo nel cui sepolcro si sia inciso elogio di buon pittore; con lui fu sepolta per allora la gloria della pittura Ferrarese." In the choir is the Last Judgment, by *Bastianino*, one of the favourite pupils and the best copyist of Michel Angelo. Lanzi says that it occupied three years in painting, and describes it as "so near to that of Michael Angelo in the Sistine Chapel, that the whole Florentine school has nothing to compare with it. It is characterised," he says, "by grandeur of design, a great variety of figures, a good disposition of the groups, and by the pleasing repose which it presents to the eye of the spectator. It seems impossible that in a subject already occupied by Buonarroti, Filippo should have had the power of showing himself so original and so grand. We see that, like all true imitators, he copied not the figures, but the spirit and the genius of his example." Like Dante and Michel Angelo, Bastianino availed himself of this opportunity to put his friends among the elect, and his enemies among the damned; and the picture consequently contains numerous portraits of both. Among these are pointed out the young woman who refused his hand, placed by the artist among the latter; while the one whom he married is classed among the blessed, and is seen maliciously gazing at her early rival. It is much to be regretted that recent attempts to restore this fine work have injured the effect of the original colouring. The seventh chapel contains another painting by the same master, the St. Catherine, called by Lanzi "la gran tavola di S. Caterina." The Annunciation and the St. George are by *Cosimo Tura*, the painter of the 23 choir-books presented by Bishop Bartolommeo di Rovere, the execution of which has been so highly prized as to be preferred by many to that of the famous miniatures in the Library of Siena. On an adjoining altar are 5 bronze statues representing the Saviour on the Cross, the Virgin, St. John, and St. George, by *Bindelli* and *Marescotti*, much admired by Donatello. Over the sixth altar on the left is a Coronation of the Virgin, by *Francia*, a very beautiful work of the master. The cathedral contains the sepulchral monument of Urban III., who died of grief on hearing of the reverses of the second crusade, previous to the loss of Jerusalem; that of Lilio Gregorio Giraldi, the celebrated mythologist, has been removed to the Campo Santo; the inscription on the tablet, dated 1550, and written by himself, records the poverty which excited the compassion of Montaigne,

"Nihil
Opus ferente Apolline;"

but, in spite of his complaints, it appears from Tiraboschi that he was assisted by the Duchess Renée, and that he left at his death a sum of 10,000 crowns.

The Ch. of S. Andrea contained several good pictures, the greater number of which have been removed to the Pinacotheca: the Virgin Throned, with saints, by *Garofalo*, is supposed by some to have been executed with the assistance of Raphael; the Guardian Angel is by *Carlo Bonone;* the Resurrection is attributed by some to *Titian*, by others to *Garofalo;* the St. Andrew

is by *Panetti;* and there is a fine statue of St. Nicholas of Tolentino, by *Alfonso Lombardo.* In the refectory was the grand allegorical picture by *Garofalo,* representing the Victory of the New Testament over the Old.

The Ch. and Monastery of San Benedetto, classed among the finest buildings of Ferrara, have suffered more vicissitudes than perhaps any other edifice in the city. The monastery was occupied as barracks by Austrian, Russian, and French troops, and was afterwards converted into a military hospital; the church, during the political troubles of Italy, was shut up, and was only reopened for divine service in 1812. It was formerly celebrated for the tomb of Ariosto, transferred to the public library by the French in 1801; and for the fine paintings of the school of Ferrara which it still retains. The most remarkable of these are Christ on the Cross, with St. John and other Saints, by *Dosso Dossi;* the Martyrdom of St. Catherine, by *Scarsellino,* one of his finest works; and a Circumcision, by *Luca Longhi,* of Ravenna. The four Doctors of the Church, by *Giuseppe Cremonesi* (G. Caletti), are much praised by Lanzi, who applies the epithet "maraviglioso" to his grand and expressive figure of St. Mark, and extols the execution of the books, whose truth and nature gained for the artist the title of the "Painter of Books." On the ceiling of the vestibule of the refectory is the celebrated painting of Paradise, with the choir of angels, by *Dosso Dossi.* Ariosto was so enamoured of this work, that he requested Dossi to introduce his portrait, being desirous, he said, of securing a place in that paradise, since he was not very sure of reaching the other. The poet was accordingly introduced, and his portrait is seen between the figures of St. Sebastian and St. Catherine. About the middle of the last century the bust which surmounted the tomb of Ariosto was struck by lightning, and a crown of iron laurels which surrounded it was melted away; an incident which Lord Byron has happily embodied in his well-known stanza:—

"The lightning rent from Ariosto's bust
The iron crown of laurel's mimick'd leaves;
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his brow;
Yet still, if fondly Superstition grieves,
Know, that the lightning sanctifies below
Whate'er it strikes;—yon head is doubly sacred now."

The Ch. of the Campo Santo, whose fine architecture is attributed to Sansovino, is decorated internally with sculptures by that celebrated artist. The twelve chapels are remarkable for as many paintings of the Mysteries by *Niccolò Rosselli,* classed, doubtfully, among the Ferrarese school by Lanzi, who mentions these works as imitations of the style of Garofalo, Bagnacavallo, and others. The Nativity is by *Dielai;* S. Bruno praying, and the Marriage of Cana, are by *Carlo Bonone;* the S. Christopher, by *Bastianino,* is mentioned with the highest praise by Lanzi; the Descent of the Holy Ghost, and the Deposition from the Cross, are by *Bastaruolo;* the S. Bruno is by *Scarsellino;* the Last Supper, by *Cignaroli;* and the Beheading of John the Baptist, by *Parolini.* The *Campo Santo* was formerly the Certosa Convent. The cloisters are now covered with statues, bas-reliefs, and sepulchral monuments. Among the tombs are those of Borso d'Este, first Duke of Ferrara, the founder of the convent; of Duke Venanziano Varano and his wife, by Rinaldini; of Lilio Giraldi, the mythologist, by *Lombardi,* removed from the cathedral; of the wife of Count Leopoldo Cicognara; and of the Bernardino Barbulejo, or Barbojo, said to have been the preceptor of Ariosto; &c. Amongst the other works of art in the cemetery may be noticed, the bust of Cicognara, Canova's last work; the tomb of Count Mosti, by *Tadolini;* and the monument of Garofalo, with his ashes beneath. Forming the entrance to one of the chapels, is a beautiful doorway by Sansovino; another chapel, intended to contain monuments of illustrious Ferrarese, contains good statues of Monti and Varano by *Ferari,* a living native artist of merit.

The Ch. of the Capuchin Convent has some fine paintings: the Virgin Throned,

with saints; a similar subject, with Capuchin nuns, both by *Scarsellino;* S. Christopher and S. Antonio Abate, S. Domenico, and S. Francis, in the sacristy, by *Bonone.* The small statue of the Conception is by *Ferreri.*

The Ch. of the Convent of the Corpus Domini contains several tombs of the d'Este family; that of Lucrezia Borgia was said to be among them, but there is no authority for the statement.

The Ch. of S. Cristofero (*gli Esposti*) contains a remarkable painting by *Costa,* the Virgin and Child, with St. Louis and St. Roch.

The Ch. of San Domenico is remarkable for the statues on its façade by *Andrea Ferreri,* and for some interesting works of Garofalo and Carlo Bonone. The dead man raised by a piece of the true cross, and the Martyrdom of S. Pietro di Rosini, are by *Garofalo;* the S. Domenico and S. Thomas Aquinas are by *Carlo Bonone.* The adjoining convent was once celebrated for its Library, bequeathed to it by the celebrated Celio Calcagnini, "a poet, scholar, antiquarian, moralist, professor, ambassador, wit, and astronomer; one of the first who maintained the earth's movement round the sun; whose praises have been sung by Ariosto, his fellow traveller in Hungary, in the suite of Cardinal Ippolito d'Este. The number of volumes amounted to 3584, but most of them are now dispersed. Calcagnini also bequeathed fifty golden crowns for the repairs of the library, and to furnish the chairs, benches, and desks then in use."—*Valery.* Over the door of the library is the bust and dilapidated tomb of this eminent philosopher; the inscription is a remarkable testimony to the insufficiency of human learning:—*Ex diuturno studio in primis hoc didicit: mortalia omnia contemnere et ignorantiam suam non ignorare.* Ariosto, in the Orlando, records his astronomical discoveries in a beautiful passage:—

"Il dotto Celio Calcagnin lontana
Farà la gloria, e 'l bel nome di quella
Nel regno di Monese, in quel di Juba,
In India e Spagna udir con chiara tuba."
Or. Fur. xlii. 90, 5.

Ch. of S. Francesco, founded by the Duke Ercole I., is one of the most interesting in Ferrara. Among its pictures are the following, by *Garofalo:* the Betrayal of our Saviour, in fresco; the Virgin and Child, with St. John and St. Jerome, a charming picture; a beautiful Holy Family; the Raising of Lazarus, one of his best works; and the Massacre of the Innocents, one of the most touching representations of the subject. The Flight out of Egypt is by *Scarsellino;* there are 3 fine works by *Mona,* the Deposition, the Resurrection, and the Ascension; and a Holy Family, a very interesting work, by *Ortolano.* The church contains also the monument of the Marchese di Villa of Ferrara, celebrated for his defence of Candia against the Turks in 1676; several tombs of the princes of the house of Este; and that of Giambattista Pigna, the historian of the family, and the secretary of Duke Alfonso. Not the least remarkable curiosity of the church is the famous *echo,* said to reverberate 16 times, from every part of the edifice.

"The nave seems to have been intended to present a series of cupolas, as the side aisles actually do on a smaller scale: but in its present state, at the point where the square is reduced to a circle, a flat ceiling is introduced instead of a cupola. Standing under any one of these, the slightest footstep is repeated a great many times, but so rapidly that it is difficult to count the reverberations. I counted sixteen; but the effect is a continued clatter, rather than a succession of distinct sounds."—*Woods.*

The Ch. of Gesù has a picture of the 3 Japanese Martyrs, by *Parolini;* and a ceiling painted by *Dielai.* In the choir is the mausoleum of the Duchess Barbara of Austria, wife of Alfonso II., so well known by the eloquent eulogies of Tasso.

The Ch. of S. Giorgio is celebrated as the scene of the General Council held at Ferrara by Pope Eugenius IV., in 1438, for the purpose of effecting a union between the Greek and Latin Churches, and at which the Emperor John Palæologus was present. Even

at that period the atmosphere of Ferrara was tainted by malaria, for it is recorded that the council was removed to Florence in consequence of the unhealthy climate of this city.

The Ch. of Sta. Maria del Vado, one of the oldest in the city, is celebrated for a miracle resembling that of Bolsena, which the genius of Raphael has immortalized. The Church tradition relates that, the faith of the prior having failed at the moment of consecration on Easter Sunday 1171, the host poured forth blood, and converted him from his disbelief. This church is also celebrated for its magnificent paintings by *Carlo Bonone*, whose talent can only, in Lanzi's opinion, be appreciated here. He relates that Guercino, when he removed from Cento to Ferrara, spent hours in studying these works. Among them are the Marriage of Cana; the Visit of the Virgin to Elizabeth; the Crowning of the Virgin; the Paradise; the Miracle of the Host; the Sposalizio, left unfinished at his death, and completed at the suggestion of Guido by *Chenda;* the Ascension, copied from Garofalo, and the half figures on the pillars, one of which represents, under the form of St. Guarini, the portrait of the author of 'Il Pastor Fido.' The splendid painting of St. John in Patmos contemplating the harlot of Babylon is by *Dosso Dossi*; the head of St. John was considered by Lanzi a "prodigy of expression," but the picture has been disfigured by the green drapery added by some Bolognese artist to satisfy the fastidious scruples of the clergy. The Tribute Money, a graceful work in the Varano Chapel, is by *Palma Vecchio*. Opposite is the painting of Justice and Power, containing the celebrated Latin enigma of Alessandro Guarini, which has not yet been explained. The Visitation is by *Panetti*, the master of Garofalo; the Miracle of St. Antony is one of the best works of Garofalo's pupil, *Carpi*. In the sacristy are the Annunciation by *Panetti*, and a Flight out of Egypt, another work of the Venetian School. Most of the good paintings in this church have been recently removed to the Pinacotheca, and replaced by copies. Sta. Maria del Vado contains the tombs of some of the most remarkable artists of Ferrara, and of Tito Vespasiano Strozzi, and his celebrated son Ercole, classed by Ariosto himself among the first of poets. The painters whose ashes reposed here—Ortolano, Garofalo, Bonone, Bastianino, and Dielai—have been removed to the Cemeterio Comunale. The elder Strozzi is known also as the President of the Grand Council of Twelve, but he acquired a less enviable notoriety as a minister than as a poet, for it is recorded by Muratori that in his official capacity he was hated "più del diavolo."

The Ch. of S. Paolo is remarkable for one of the masterpieces of *Scarsellino*, the Descent of the Holy Ghost. A Nativity, and the ceiling of one of the side chapels, are by the same master. The choir was painted by *Scarsellino* and *Bonone*. The Resurrection is by *Bastianino*. 2 painters of this school are buried here, Giambattista Dossi, and Bastaruolo, who perished while bathing in the Po. Another tomb in this church records the name of Antonio Montecatino, the friend and minister of Duke Alfonso, better known as a professor of Peripatetic philosophy. His bust, which is much admired, is by *Alessandro Vicentini*.

The Ch. of the Theatins (*de' Teatini*) contains a large painting of the Presentation in the Temple by *Guercino;* and a Resurrection, and a S. Gaetano, by *Chenda*.

The Castle, formerly the Ducal Palace, surrounded by its ample moat, and furnished with towers and bridges, carries the imagination back to the fortunes of Ferrara during the middle ages. "It stands," says Forsyth, "moated and flanked with towers, in the heart of the subjugated town, like a tyrant intrenched among slaves, and recalls to a stranger that gloomy period described by Dante:—

"Che le terre d'Italia tutte piene
Son di tiranni; ed un Marcel diventa
Ogni villan che parteggiando viene."
Purg. vi. 124.

It is a huge, square building, defended at the angles by 4 large

towers; it retains few traces of the ducal family, and wears an air of melancholy, in accordance with the deserted aspect of the city. Its apartments were formerly decorated by the first masters of the Ferrarese school, but the paintings have entirely disappeared, excepting on the ceilings of the antechamber and the Saloon of Aurora, where some by *Dosso Dossi* still remain. In the dungeons of this castle Parisina and her guilty lover were put to death. The outlines of that dreadful tragedy have been made familiar to the English reader by the beautiful poem of Lord Byron, to whom the subject was suggested by a passage in Gibbon. A more complete account, however, is found in the learned Dr. Frizzi's History of Ferrara, from which the following is an extract descriptive of the closing catastrophe:—"It was, then, in the prisons of the castle, and exactly in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's tower, at the top of the street of the Giovecca, that, on the night of the 21st of May, were beheaded, first Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step whether she was yet come to the spot? She was told that her punishment was to be by the axe. She inquired what was become of Ugo, and received for answer that he was already dead; at which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live;' and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal blow, which terminated the cruel scene. The same was done with Rangoni, who, together with the others, according to two records in the library of St. Francesco, was buried in the cemetery of that convent."

Gallery of Pictures, or *Pinacotheca Municipale*, in the *Ateneo Civico*. This collection, formerly at the Municipality, has been recently transferred to the fine Palazzo Villa, in the Via di Pioppini, purchased by the town as a public museum. The palace, once belonging to the Estes, is one of the finest in Ferrara, being entirely of stone, a rarity in this alluvial district: only the N. and W. fronts have been completed, and consist of diamond-shaped projecting layers, a very unusual style of construction. Some of the pictures in this collection are remarkable; the greater part have been brought from desecrated religious edifices, or churches falling into ruin, in and about Ferrara; they are arranged in a series of eight apartments on the grand floor, and may be seen at any time, on application to the custode. 1st room:—*Garofalo*, a copy of his celebrated fresco of the Last Supper; several portraits of members of the house of Este; head of St. Paul in fresco, by *Dosso Dossi*. 3rd room, the great saloon of the palace, with a fine unfinished wooden ceiling:—*Garofalo*, a large fresco of the Old and New Testament, called the Vecchia e Nova Religione, an immense composition; it formerly stood in the refectory of S. Andrea; it represents the victory of the New over the Old Testament, the ceremonies of the Mosaic being contrasted with those of the New Law; *Scarsellino*, a good Last Supper; *Rosselli*, a Transfiguration, with portraits of members of the Este family; *Carlo Bononi*, a Last Supper. 4th room:—*Palma Vecchio*, the Tribute Money, a fine picture; *Costa*, Virgin and Child and St. Jerome; *Dosso Dossi*, the Resurrection. 5th room:—*Dosso Dossi*, St. John; *Carpi*, S. Antonio and Infant Jesus; *Cortellini*, Virgin and Saints; *Stefano di Ferrara*, the Virgin, Child, and two Saints; *Garofalo*, the Adoration of the Magi; *Panetti*, the Annunciation, the Salutation; *Massolino da Ferrara*, the Adoration of the Infant Jesus, with S. Benedict and another Saint, one of his finest works; *Costa*, the Virgin, S. Petronio, and St. Jerome, very fine; *Galasso Galassi*, a Crucifixion; *Garofalo*, Christ in the Garden. 6th. room:—*Guercino*, St. Peter Martyr; *Vittorio Carpaccio*, a dead Madonna, signed, and dated 1508; *Ercole Grandi*, Adoration of the Magi; *Annibale Ca-*

racci, 2 small pictures. *Bastiannini*, Santa Lucia; *Garofalo*, the Adoration of the Magi, his last work, dated 1548; *Stefano da Ferrara*, the Twelve Apostles; *V. Carpaccio*, the Death of the Virgin. 7th room:—*Garofalo*, the Holy Sacrament; *Francia* (?), Sta. Maria Egizziaca; *Pannetti*, San Andrea; *Coscia*, Decollation of St. Aurelius; *Cosimo Turra* (1406), good portrait of a Cardinal Saint; *Ortolano*, an Annunciation, the chiari-scuri by Garofalo. 8th room:—One wall of this apartment is entirely covered by *Dosso Dossi's* immense picture of the Madonna, with Infant Christ and Saints: it is a huge composition, full of talent; unfortunately it has been overvarnished on its removal here from the ch. of S. Andrea, where it formerly stood: in the centre is seated the Virgin and Child; in the four angles, St. Augustin, St. Andrea, St. Sebastian, and St. George; and at the foot of the Madonna's throne, St. John, clad in green.

Beyond the Museo Civico is the half-ruined palace, with a very beautiful Decorated entrance of the 16th cent.

Palazzo del Magistrato. In a hall of this palace the *Accademia degli Ariostei* holds its sittings; it has succeeded to the *Accademia degli Intrepidi*, one of the first poetical societies of Italy, but it has now become more generally useful as a literary and scientific institution. Near its hall of assembly some small rooms are shown which were occupied by Calvin, when he found an asylum at the Court of the Duchess Renée under the assumed name of Charles Heppeville. It is impossible to visit them without carrying one's thoughts back to the meetings at which the stern reformer secretly expounded his doctrines to the small band of disciples whom the favour of his patroness had collected together. Among these were Anne de Parthenai, Olympia Morata, Marot, Francesco Porto Centese, and other Protestants whom persecution had driven from beyond the Alps, and who assembled in these apartments to derive instruction from the great teacher of Geneva.

The Studio Pubblico enjoys some celebrity as a school of medicine and jurisprudence. It contains a rich cabinet of medals, and a collection of Greek and Roman inscriptions and antiquities, among which is the colossal sarcophagus of Aurelia Eutychia, wife of P. Pubius. But its chief interest is the *Public Library*, containing 80,000 volumes and 900 MSS., among which are the Greek Palimpsests of Gregory Nazianzen, St. Chrysostom, &c. The most remarkable, however, and the most valuable of all its treasures, are the manuscripts of Ariosto and Tasso. The former are preserved in an apartment where the poet's arm-chair of walnut-wood, the beautifully executed medal bearing his profile, which was found in his tomb, and his bronze inkstand surmounted by a Cupid enjoining silence, which he is said to have designed himself, are deposited. These manuscripts comprise a copy of some cantos of the *Orlando Furioso*, covered with corrections, and remarkable also for the following memorandum which Alfieri begged permission to inscribe—"Vittorio Alfieri vide e venerò 18 Giugno, 1783;" one of the Satires; the comedy of La Scolastica; and some highly interesting letters, among which is one from Titian to Ariosto. The manuscript of the *Gerusalemme* is one of the most touching records in Ferrara; it was corrected by Tasso during his captivity, and has the words *Laus Deo* at the end. Like the Orlando, this is also remarkable for its corrections and cancelled passages, many of which are extremely curious, and worthy of being published. There are likewise nine letters of Tasso, written while confined in the hospital of St. Anna; and a small collection of *Rime*. Another manuscript, which seems to lose its interest by the side of the two great Epic poets, is that of the *Pastor Fido* of Guarini. A valuable treasure, but of a different character, is the series of *Choir Books*, in 18 volumes, filled with beautiful miniatures, which formerly belonged to the Certosa. There is also a *Bible*, in one large volume, illustrated with miniatures of the same kind, and apparently by the same hand.

Of the printed books in the library, we may mention 52 early editions of

Ariosto, a fine collection of cinquecento editions, and a very perfect series of books printed at Ferrara, which was one of the first cities in which the printing press was established. Signor Antonelli, one of the curators of this library, in his work on the Ferrarese printers of the 15th century, states that during the first 30 years of the 15th century upwards of 100 editions were issued from the press of 9 printers in Ferrara. Among the most famous of these printers was Giambattista Guarini, from whom Aldus, before settling at Venice, received instructions in printing Greek. The medical traveller will find here the exceedingly rare work of Giambattista Canani, "Musculorum humani corporis picturata dissectio," without date, but referable to the middle of the 16th century.

In one of the rooms of this library is a very interesting collection of *Portraits of Ferrarese Authors*, from the earliest period down to Cicognara and Monti; and in another, 18 *Portraits of Ferrarese Cardinals*, the most interesting of which, from his connection with Ariosto, is that of Cardinal Ippolito d'Este, in whose service the great poet had spent so many painful and unprofitable years;

"Aggiungi che dal giogo
Del Cardinal da Este oppresso fui."

In a third room, called the Sala d'Ariosto, is his *Tomb*, brought here by the French from the ch. of S. Benedetto, on the 6th of June, 1801, the anniversary of the poet's death. The inscriptions, recording the merits of Ariosto as a statesman as well as a poet, were written by Guarini. The library is open to the public from 8 to 12, and from 3 to 4.

The Casa d' Ariosto is marked by an inscription composed by the great poet himself:—

"Parva sed apta mihi, sed nulli obnoxia, sed non
Sordida, parta meo sed tamen ære domus."

Above it is the following, placed there by his favourite son and biographer, Virgilio:—

"Sic domus hæc Ariosta
Propitios habeat deos, olim ut Pindarica."

Ariosto is said to have inhabited this house during the latter years of his life, and, when some visitor expressed surprise that one who had described so many palaces had not a finer house for himself, he replied that the palaces he built in verse cost him nothing. After his death nearly all the well-known characteristics of the house, described with so much interest by Ariosto himself, were destroyed by its subsequent proprietors. In 1811 Count Girolamo Cicognara, when chief magistrate, induced the town council to purchase it, as one of those national monuments which ought to be beyond the caprice of individuals. The chamber of the poet was then carefully restored, and the circumstance was recorded in the following inscription placed under his bust:—*Lodovico Ariosto in questa camera scrisse e questa casa da lui abitata edificò, la quale CCLXXX anni dopo la morte del divino poeta, fu dal Conte Girolamo Cicognara Podestà co danari del comune comprata e ristaurata, perchè alla venerazione delle genti durasse.*

The Casa degli Ariosti, in which the poet was educated, is still preserved, and is situated near the ch. of Sta. Maria di Bocche. He lived there for the purpose of pursuing his legal studies under the superintendence of his paternal uncles; but he soon gave up law for the more congenial study of poetry and romance. It was in one of the chambers of this residence that Ariosto, with his brothers and sisters, performed the fable of Thisbe, and other comic pieces of his own composition. The apartment is still shown, and is well adapted for such representations. On the death of his father, the poet removed from this house to the one already described.

The Casa Guarini, still inhabited by the Marquises of that name, recalls the name of the author of the *Pastor Fido*, whose bust decorates the hall. On the corner of the house is this inscription: *Herculis et Musarum commercio favete linguis et animis.*

Some of the private palaces in Ferrara contain good pictures.

In the *Palazzo Costabili* there are a few pictures of the Ferrarese school. *L. Costa*, the Virgin enthroned with two Saints; S. Sebastian—the signature

of the painter is in the Hebrew character; *M. Zoppo*, a good St. Dominick, and the Coronation of the Virgin; *Galasso Galassi*, a Virgin and Child; *Ortolano*, 2 pictures of the Madonna and Child, with St. Joseph and Saints; *Garofalo*, a Crucifixion, and a fragment of a fresco of the Madonna and Infant Christ; *Ercole Grandi*, a Pieta, a very fine St. Michael, a St. Francis.

In the *Palazzo Mazza* is a fine Garafalo from the ch. of S. Guglielmo, some Dosso Dossis, and 2 Panettis; and in the *P. Strozzi* a few good pictures.

In the *Palazzo Schifanoia* are some curious frescoes by *Cosimo Turra*, representing events in the life of Borso d'Este under different months; 7 only are preserved. The Horse and Donkey Races are very spirited. In an adjoining room is a beautiful ceiling. The palace now belongs to the municipality.

The Piazza Grande, now the *Piazza di Ariosto*, formerly contained a statue of Pope Alexander VII.; but this was removed by the republicans of 1796 to make room for one of Napoleon, whose name the Piazza bore until the peace of 1814, when both the statue and the title gave way to those of the "Italian Homer."

One of the greatest objects of interest in Ferrara is the cell in the hospital of St. Anna, shown as *the prison of Tasso*, in the precincts of the hospital, near the Hôtel de l'Europe. Over the door is the following inscription, placed there by General Miollis: *Rispettate, o Posteri, la celebrità di questa stanza, dove Torquato Tasso infermo più di tristezza che delirio, ditenuto dimorò anni* vii. *mesi* ii. *scrisse verse e prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno* vi. *Luglio*, 1586. It is below the ground floor, and is lighted by a grated window from the yard; its size is about 9 paces by 6 and about 7 feet high. "The bedstead, so they tell, has been carried off piecemeal, and the door half cut away, by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara. The poet was confined in this room from the middle of March 1579, to December 1580, when he was removed to a contiguous apartment, much larger, in which, to use his own expressions, he could philosophise and walk about. The inscription is incorrect as to the immediate cause of his enlargement, which was promised to the city of Bergamo, but was carried into effect at the intercession of Don Vincenzo Gonzaga, Prince of Mantua."—*Hobhouse.* Few questions have been more debated than the cause of the great poet's imprisonment, some believing that it was actual insanity, others that it was mere detention in a *Maison de Santé*, combined with vexatious annoyances of the police; while by far the greater number coincide in regarding Tasso as neither more nor less than a prisoner of state, whose sufferings were aggravated by the capricious tyranny of Alfonso. His biographer, the Abate Serassi, has shown that the first cause of the poet's punishment was his desire to be occasionally, or altogether, free from his servitude at the court of Alfonso. In 1575 Tasso resolved to visit Rome, and enjoy the indulgences of the jubilee; "and this error," says the Abate, "increasing the suspicion already entertained that he was in search of another service, was the origin of his misfortunes. On his return to Ferrara the Duke refused to admit him to an audience, and he was repulsed from the houses of all the dependants of the court; and not one of the promises which Cardinal Albani had obtained for him was carried into effect. Then it was that Tasso—after having suffered these hardships for some time, seeing himself constantly discountenanced by the duke and the princesses, abandoned by his friends, and derided by his enemies—could no longer contain himself within the bounds of moderation, but, giving vent to his choler, publicly broke forth into the most injurious expressions imaginable, both against the duke and all the house of Este, cursing his past service, and retracting all the praises he had ever given in his verses to those princes, or to any individual connected with them, declaring that they were all a gang of poltroons, ingrates, and scoundrels (poltroni, ingrati, e ribaldi). For this offence he was arrested, conducted

to the hospital of St. Anna, and confined in a solitary cell as a madman." His own correspondence furnishes the best evidence of the treatment he experienced;—for almost the first year of his imprisonment he endured nearly all the horrors of a solitary cell, and received from his gaoler, Agostino Mosti, although himself a poet, every kind of cruelty—"ogni sorte di rigore ed inumanità."

"On the walls of Tasso's prison are the names of Lord Byron, Casimir Delavigne, and Lamartine's verses on Tasso, written in pencil. Notwithstanding these poetical authorities, with the inscription *Ingresso alla prigione di Torquato Tasso* at the entrance, another inside, and the repairs of this pretended prison, in 1812, by the prefect of the department, it is impossible to recognise the real prison of Tasso in the kind of hole that is shown as such. How can any one for a moment suppose that Tasso could live in such a place for seven years and two months, revise his poem there, and compose his different philosophical dialogues in imitation of Plato? I had an opportunity of consulting several well-informed gentlemen of Ferrara on this subject, and I ascertained that not one of them believed this tradition, which is equally contradicted by historical facts and local appearances. There was enough in Tasso's fate to excite our compassion, without the extreme sufferings he must have experienced in this dungeon. Alfonso's ingratitude was sufficiently painful: a slight on the part of Louis XIV. hastened the death of Racine; and with such spirits mental afflictions are much more keenly felt than bodily pains. Madame de Staël, who was ever inclined to commiserate the misfortunes of genius, was not misled by the legend of the prison of Ferrara; Goethe, according to the statement of a sagacious traveller, maintains that the prison of Tasso is an idle tale, and that he had made extensive researches on the subject."—*Valery.*

Sir John Hobhouse, in reference to the inscription on the cell, says that "Common tradition had long before assigned the cell to Tasso: it was assuredly one of the prisons of the hospital; and in one of those prisons we know that Tasso was confined. Those," he adds, "who indulge in the dreams of earthly retribution will observe that the cruelty of Alfonso was not left without its recompence, even in his own person. He survived the affection of his subjects and of his dependants, who deserted him at his death, and suffered his body to be interred without princely or decent honours. His last wishes were neglected; his testament cancelled. His kinsman, Don Cæsar, shrank from the excommunication of the Vatican, and, after a short struggle, or rather suspense, Ferrara passed away for ever from the dominion of the house of Este."

"Ferrara! in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of yore
Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had worn before.

And Tasso is their glory and their shame;
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! how thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn."

Childe Harold.

Next to the hospital, in which is Tasso's tomb, is the handsome Roverella palace, a good specimen of the terracotta Decorated style of the 16th cent.

The Theatre of Ferrara is reputed to be one of the finest in the States of the Church. The first in Italy is said to have been opened here.

The Citadel was founded in 1211. After Clement VIII. had seized the principality as a fief which had lapsed to the Church for want of heirs, it was

entirely rebuilt; an expedient so successfully adopted at Perugia and Ancona, to resist the malcontents likely to rebel against the usurpations of the Holy See. It was completed by Paul V. By the treaty of Vienna, Austria acquired the right of occupying this citadel and the small neighbouring fortress of Comacchio; since which time it has been occupied by an Austrian garrison.

Ferrara is one of the 8 archbishoprics of the Papal States: the bishopric dates from A.D. 661; its archbishopric was founded by Clement XII. in 1735.

[Boats may be hired at Ferrara for Venice, a voyage of 20 hours. There is a procaccio twice a week to Bologna, by water. Travellers may also proceed by the canals to Ravenna. The canals from Ferrara are the following (these communicate with many others, by which a constant intercourse is maintained with the central towns of Northern Italy; but this mode of travelling is so tedious and full of inconvenience as not to be recommended): —The canal called the *Pò di Volàno* leads from the Porta Romana to the Adriatic, by a course of 56 m., skirting the northern district of Comacchio: it is navigable all the year, and has some valuable fisheries. The *Cavo Tassone* and *Canale di Cento*, 28 m. in length, keeps up a communication between Cento and Ferrara. From the Porta di S. Benedetto the *Cavo Panfilio* proceeds to Ponte di Lagoscuro, a course of 3 miles. From the Porta di S. Giorgio the *Pò di Primaro* leads to S. Alberto and the Adriatic: it is navigable all the year by boats of considerable burden.

A post diligence leaves Ferrara every morning at 10 for Bologna, employing 4½ to 5 hours, and for Padua every evening at 3, arriving at midnight. An omnibus in correspondence with the arrival and departure of the Austrian Lloyd's steamers from Ponte di Lago Osense. Steamers leave Ponte di Lagoscuro twice a week for Borgoforte (Mantua), Cremona, Piacenza, and Pavia, sleeping the first night at the former place, and arriving the next evening at Pavia; and for Cavanella del Po, and by correspondence through Chioggia to Venice, also twice a week. Fares moderate, but a tiresome navigation, and seldom used except by the lower orders.

As the Diligence from Padua generally arrives at 7 A.M., the traveller, by taking one of the ciceroni who will be found about the office, will have plenty of time to breakfast and visit the principal sights before it starts again for Bologna at 10.

There is a British vice-consul at Ferrara, Mr. McAlister McDonald.

ROUTE 74.

FERRARA TO BOLOGNA, BY MALALBERGO.—26 m.

	Posts.
Ferrara to Malalbergo . . .	1½
Malalbergo to Capo d'Argine .	1
Capo d'Argine to Bologna . .	1
	3½

This is the high post-road, which has superseded the old route through Cento. Close to the walls of Ferrara the canal called the Cavo Tassone, communicating with the Pò di Primaro, is crossed, and the road proceeds over a perfectly level plain, remarkable for its fertility and cultivation, but otherwise destitute of interest. From the walls of Ferrara to the gates of Bologna it is covered with hemp, corn, rice-grounds, and meadow-lands. About half a mile before arriving at Malalbergo the Reno, retained between high embankments, is crossed by a long wooden bridge.

1½ *Malalbergo* (*Inn:* La Posta), a large village. The road from here to *Altedo* follows a canal, the country on each side covered with rice-fields. There is a large locanda at Altedo, which is generally made the half-way stopping-place by vetturini. From here the road ascends to the level of an artificial canal of irrigation, which it follows through a most fertile district; and as the traveller approaches Bologna he cannot fail to be struck with the improved aspect of the country—the corn-fields, the maize-plantations, and the hemp-grounds denote the extreme fertility of the soil, and bespeak a careful and

better system of husbandry. The cottages are neat, and the general appearance of the people indicates prosperity and industry.

1 Capo d'Argine.

1 BOLOGNA, described in Rte. 76.

ROUTE 75.

FERRARA TO BOLOGNA, BY CENTO.

About 32 Eng. m.

This was formerly the principal line of communication between Ferrara and Bologna, and it is still interesting on account of its passing through the birthplace of Guercino, which lovers of art may consider worthy of a pilgrimage. At a short distance from Ferrara it leaves the post-road to Mantua at Cassana, and proceeds by Vigarano, Mirabello, S. Agostino, and along the Reno, by Dosso, to Cento.

Cento.—This interesting and pretty town is situated in a fertile plain not far from the Reno. It is said to have derived its name from an ancient settlement of fishermen, who were led to fix upon this spot by the great number of crawfish for which the neighbouring waters were celebrated. They are said to have built a hundred cottages (*cento capannucce*), which they surrounded with a deep fosse; and the number of their cottages thus became the appellation of the town which subsequently arose upon their site. The population of Cento is 5417. The town was formerly celebrated for the college of S. Biagio, which was suppressed on the establishment of the kingdom of Italy; but its chief interest arises from its being the birthplace of *Guercino*. The ch. is full of the works of this great artist; and his house, which it was his delight to cover with his paintings, is still preserved without any alteration, save what has been produced by time. The *Casa di Guercino* has been correctly termed a real domestic museum. "In the little chapel is an admirable picture of *two pilgrims praying to the Virgin*. The extreme destitution, no less than the fervour of these pilgrims, is painted with great minuteness of detail (even to the patches of the least noble part of their habiliments), without in any way weakening the general effect of this pathetic composition. The ceiling of one room presents a series of horses of various breeds; there is one superb group of two horses; another horse at grass, nothing but skin and bone, is a living skeleton of this poor animal. A *Venus* suckling Cupid is less pleasing than the rest, despite its celebrity and the merit of the colouring.

"Guercino had for Cento that love of locality, if we may so say, of which Italian painters and sculptors have in all ages offered numerous examples: he preferred residing in his native town to the titles and offices of first painter to the kings of France and England; he had his school there, and remained in the town till driven away by the war between Odoardo Farnese, Duke of Parma, and Urban VIII., when Taddeo Barberini, nephew of the latter, general of the Pontifical troops, determined on fortifying Cento. The campaign and operations of these two combatants seem but mean at the present day beside the glory of the fugitive Guercino. The house of Guercino, in its present state, attests a simple, modest, laborious life, which inspires a kind of respect. This great artist, really born a painter, *the magician of painting* as he has been surnamed, was also a pious, moderate, disinterested, and charitable man; an excellent kinsman, whose comrade and first pupils were his brother and nephews: beloved by his master Gennari, praised and recommended by Lodovico Caracci, he seems to have escaped the enmity too frequent among such rivals. The house of Guercino is not, however, devoid of magnificence: it is easy to conceive that he might there receive and regale, *ad uno squisito banchetto*, those two cardinals who had come to the fair, when his most distinguished pupils served at table, and in the evening performed *una bella commedia*, an extemporised proverb, with which their eminences were enraptured. Christina of Sweden also visited Guercino at Cento; and after admiring his works,

that queen wished to touch the hand that had produced such *chefs-d'œuvre.*

"The *Chiesa del Rosario* is called at Cento the *Galerie*, a profane title, partially justified by its appearance and the arrangement of the paintings. Guercino is not less resplendent there than at home. The ch. is full of his paintings: he is said to have given the design of the front and steeple, and to have worked at the wooden statue of the Virgin; he is consequently to be seen there as a painter, sculptor, and architect, but especially as a Christian. A chapel founded by him bears his name: he bequeathed a legacy for the celebration of mass there, and left a gold chain of great value to the image of the Virgin of the Rosary. This pious offering was stolen about the middle of the last century by a custode of the ch.; a double sacrilege in the town where his memory is still popular and venerated." —*Valery.*

The fair of Cento, above alluded to, formerly celebrated throughout the province, still takes place on the 7th of September; but it has much fallen off of late years.

On leaving Cento, the road crosses the Reno. A little distance beyond the river is *Pieve di Cento*, a town of 4000 souls, surrounded with walls, and formerly celebrated for its miraculous crucifix and the College of Sta. Maria Assunta. It possesses a fine Assumption by *Guido*, over the principal altar in the ch. This noble picture was under sentence of removal at the French invasion in 1797; but the people rose against the intended robbery, and effectually prevented it.

The road now proceeds through S. Giorgio and Castagnolo Maggiore to BOLOGNA, Rte. 76.

ROUTE 76.

MODENA TO BOLOGNA.—24 m.

	Posts
Modena to Samoggia	1½
Samoggia to Bologna	1½
	—
	3

An excellent road, perfectly straight and level throughout: it follows the line of the ancient *Via Æmilia.*

3 m. after leaving Modena the road crosses the Panaro by a fine modern bridge at *Ponte S. Ambrogio*, the Modenese frontier station. The Panaro here separates the duchy from the States of the Church; the Papal custom-house is at *Castelfranco*, 3 m. farther on, where a small fee to the officials will prevent annoyance and delay. Castelfranco is considered by Dr. Cramer to agree with the position of *Forum Gallorum*, the scene of several important actions during the siege of Mutina, A.U.C. 710, and particularly of the defeat of Antony by Hirtius and Octavian, after the rout of Pansa. Near it is Forte Urbano, a fortress built by Urban VIII., in a commanding position: it is now of little importance, and is fast falling into ruin.

1½ Samoggia (*Inn*, La Posta), a village situated on the river of the same name, about midway between Modena and Bologna; considered to occupy the site of *Ad Medias*, one of the stations of the Æmilian Way. Beyond Anzola the road crosses the Lavino; and 2 m. before reaching Bologna the Reno is crossed by a long stone bridge. Between La Crocetta and Trebbo, 2 m. on the l., is an island in the Reno, which antiquaries regard as the scene of the meeting of the second Triumvirate, A.U.C. 709. The road passes through an open and finely-wooded country, diversified by meadows and rich pasture-grounds, beyond which the hills which bound the prospect are clothed with vegetation, sprinkled with handsome villas, and cultivated to their summits.

Monte Guardia, crowned by the well-known ch. of the *Madonna di San Luca*, is a conspicuous object from the road on approaching Bologna; on the rt. is the Certosa, now the Campo Santo. The entrance to the city is highly picturesque.

1½ BOLOGNA. (*Inns:* the Grande Albergo Svizzero, very comfortable, kept by Brun, a very civil man, in the Malvasia Palace, close to the post and diligence offices, with a table-d'hôte at 5½ pauls (wine included), one of the

best in N. Italy; other charges moderate; single rooms 3 to 4 pauls; excellent cuisine. The San Marco, also comfortable. Il Pellegrino, I Tre Mori, and I Tre Re, second-rate inns.)

Bologna, the second capital of the States of the Church, and one of the most ancient cities of Italy, is situated at the foot of the lower slopes of the Apennines in a beautiful and fertile plain; it is surrounded by a high wall without fortifications from 5 to 6 miles in extent; the Savena washes its walls, and a canal from the Reno passes through the city. It is the capital of the most important province of the Holy See, embracing a population of 375,631 souls, and a superficial extent of 1023 sq. m. The city is about 2 m. long by 1¼ broad; it has 12 gates, and a population of 74,421 Inhab. It is the residence of the Governor of the Province, the seat of an archbishop, and of one of the 3 Courts of Appeal of the Roman States, comprising within its jurisdiction all the northern Delegations. It is one of those interesting provincial capitals which no country but Italy possesses in such abundance. With its rich and varied colonnades, affording a pleasant shelter from the sun and rain, with well-paved streets, noble institutions, and a flourishing, intelligent, and learned population, it rivals Rome in all except classical and religious interest, and the extent of its museums. It would do honour to any country in Europe as its metropolis; and the inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, "Libertas." Bologna has always been the most flourishing and the most advanced in an intellectual point of view of all the cities of the Papal States, although it has never been the residence of a court nor the seat of a Sovereign; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges, and to the freedom of manners and opinions for which its people are remarkable.

On entering its principal streets the attention of the stranger is at once attracted by the covered porticoes, like those of Padua and Modena. The older quarters of Bologna, however, wear a heavy and antique aspect; their arcades are low and gloomy, and the streets are irregular and narrow; but these only serve as a contrast to the broad thoroughfares and noble arcades of the more modern part of the city.

The early history of Bologna carries us back to the time of the Etruscans. Its ancient name of *Felsina* is supposed to have been derived from the Etruscan king of that name, to whom its foundation as the capital of the 12 Etruscan cities, in 984 B.C., is attributed. His successor, Bono, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from the Emperor Hen. V., in 1112, not only an acknowledgment of its independence, but a charter granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after Frederick II. had left the war in Lombardy to the management of his illegitimate son Hensius King of Sardinia, it "undertook to make the Guelph party triumph throughout the Cispidine region. Bologna first attacked Romagna, and forced the towns of Imola, Faenza, Forlì, and Cervia to expel the Ghibelines and declare for the Church. The Bolognese next turned their arms against Modena. The Modenese cavalry, entering Bologna one day by surprise, carried off from a public fountain a bucket, which henceforth was preserved in the tower of Modena as a glorious trophy. The war which followed furnished Tassoni with the subject of his mock-heroic poem entitled 'La Secchia Rapita.' The vengeance of the Bolognese was, however, anything but burlesque; after several bloody battles the 2 armies finally met at Fossalto, on the 26th of May, 1249. Filippo Ugoni of Brescia, who was this year podestà of Bologna, commanded the Guelph army, consist-

ing chiefly of detachments from all the cities of the Lombard league; the Ghibelines were led by Hensius: each army consisted of from 15,000 to 20,000 combatants. The battle was long and bloody, but ended in the complete defeat of the Ghibeline party: King Hensius himself fell into the hands of the conquerors; he was immediately taken to Bologna, and confined in the palace of the Podestà. The senate of that city rejected all offers of ransom, and all intercession in his favour. He was entertained in a splendid manner, but kept a prisoner during the rest of his life, which lasted for 22 years."—*Sismondi.* In the latter part of the 13th century the city became a prey to family feuds, arising out of the tragical death of the lovers Imelda Lambertazzi and Bonifazio Gieremei; and for many years it was harassed by the fierce contests for supremacy among these and other noble families. The Gieremei were the leaders of the Guelph party, and the Lambertazzi of the Ghibelines; but their mutual hatred was kept in check by the authorities until the occurrence of this domestic tragedy, which bears, in some respects, a strong similarity to the history of Edward of England and his devoted Eleanor. The Guelph party at length appealed to the Pope, then Nicholas III., whose mediation was so successful that the city acknowledged him as Suzerain; the tyranny of his legate, however, brought on a revolution in 1334, which ended in the supreme power being seized by the captain of the people, the celebrated Taddeo Pepoli, who subsequently sold it to the Viscontis. For upwards of a century after that event Bologna was subject either to the tyranny of the Viscontis and of the Popes, or to popular anarchy: the family of Bentivoglio, taking advantage of these feuds, seized and maintained the government in the Pope's name; but their power was too independent to be acceptable to the warlike Julius II., who dispossessed them; and, after a long struggle, established, by military force, the absolute supremacy of the Holy See.

Bologna is one of the few cities of Italy which have been occupied by British troops. During the last struggle with Napoleon in Italy, in 1814, the Austrian army was supported in its operations on the Adige by a body of English troops, under General Nugent, who landed at the mouth of the Po and occupied Bologna in February of that year.

In 1848 an ill-judged and unjustifiable attempt of the Austrian General Welden to take possession of Bologna was repulsed with great bravery by the Bolognese, and the invading force obliged to retreat to Ferrara. During the following year the Austrians were more successful. Having determined to seize on the capital of the Romagna, to counterbalance the occupation of Rome by the French, they attacked the city, posting themselves on the heights above it with a force of 15,000 men. The Italian party within the walls resisted bravely for 10 days, when they were obliged to surrender after an heroic defence. Since that period Bologna has been occupied by the Austrians; an occupation subsequently legalized by a convention with the Pontifical Government.

Bologna has been the seat of a bishopric since A.D. 270. It was raised to the rank of an archbishopric by Gregory XIII. It has had the honour of contributing more prelates to the sacred college perhaps than any other city of Italy except Rome; among the natives who have been raised to the pontificate were Honorius II., Lucius II., Gregory XIII., Innocent IX., Gregory XV., and Benedict XIV.

The School of Bologna in the history of art occupies so prominent a place, and numbers among its masters so many great names, that it would be impossible in the limits of this work to enter into anything like a detailed account of its history; and the publication of an English translation of *Kugler's Handbook of Painting* will now render this less required. But while the traveller is referred to that learned work for the details of the school, it may be useful, as an introduction to a description of the works of art in the city, to give a brief general outline of its progress.

The first name of any eminence among the early followers of Giotto at Bologna is that of *Franco Bolognese*, supposed to have been the pupil of Oderigo da Gubbio, the missal painter, mentioned by Dante. He opened the first academy of art in Bologna in 1313, and is termed by Lanzi the Giotto of the Bolognese school. Among his successors were *Vitale da Bologna* (1320), *Jacopo Paolo* or *Avanzi* (1404), *Pietro* and *Orazio di Jacopo*, *Lippo di Dalmasio*, *Maso da Bologna*, *Marco Zoppo*, scholar of Lippo, and afterwards of Squarcione, at Padua (1474), who founded an academy of great celebrity at Bologna, and *Jacopo Forti*, the friend and imitator of Zoppo (1483). But the most celebrated name which occurs in the early history of the school is that of *Francesco Francia* (1518), who may perhaps be considered as its true founder. Of the style of this great master, whose works are now fully appreciated in England, Lanzi says, "It is, as it were, a middle course between Perugino and Bellini, partaking of them both;" and Raphael, in a letter printed in Malvasia's work, says that he had seen no Madonnas better designed, more beautiful, or characterised by a greater appearance of devotion, than those of Francia. Among the scholars of Francia, whose works may yet be studied at Bologna, were his son *Giacomo* (1575), *Lorenzo Costa* (1535), *Girolamo Marchesi da Cotignola* (1550), and *Amico* and *Guido Aspertini* (1491). From the time of Francia to that of the Caracci various styles were introduced by Bagnacavallo, 1542; Innocenzo da Imola, a pupil of Francia, 1542; Francesco Primaticcio, 1570; Niccolò Abate, 1571; and Pellegrino Tibaldi, 1600. The style introduced into the Bolognese school by *Bagnacavallo*, and adopted by *Innocenzo da Imola*, was that of Raphael; while that of Michel Angelo was adopted by *Pellegrino Tibaldi*. Their contemporaries *Primaticcio* and *Niccolò Abate* left Bologna to study under Giulio Romano at Mantua, and subsequently settled in France. The school was for a time supported by *Lavinia Fontana*, *Lorenzino* (Lorenzo Sabbatini), *Orazio Samacchini*, and *Passerotti*; but it gradually declined until the third and greatest epoch of the Bolognese School, which produced the Caracci and their pupils.

Before the close of the 16th century we find a new style created by the Caracci, which superseded the ancient maxims, and finally supplanted those of every other master. This revolution in art originated with *Lodovico Caracci*, "a young man," says Lanzi, "who, during his earlier years, appeared to be slow of understanding, and fitter to grind colours than to harmonise and apply them." After visiting the works of his predecessors in the different cities of Italy, he returned to Bologna, and, with the co-operation of his cousins, *Agostino* and *Annibale*, established an academy. By their judgment and kindliness of feeling, and by their mild conduct, in spite of opposition and ridicule from the artists who then monopolised public favour at Bologna, they succeeded in attracting a crowd of pupils.

The most distinguished scholar of the Caracci was *Domenichino* (*Domenico Zampieri*), considered by Poussin as the greatest painter next to Raphael. His friend *Albani* is another name imperishably associated with the school of the Caracci, and the traveller will not fail to recognise his powers in all the great galleries of Italy. But *Guido*, another disciple of this school, is frequently considered as its greatest genius; and it is well known that no pupil of the Caracci excited so much as he did the jealousy of his masters. Among the names which figure in the history of the Bolognese school at this period are those of *Guido Cagnacci*, *Simone Cantarini*, and *Francesco Gessi* (the best pupils of Guido), *Guercino*, and *Lanfranco*. Among the scholars of the Caracci who remained in Bologna after this time are *Sisto Badalocchi*, *Alessandro Tiarini*, *Lionello Spada*, *Lorenzo Garbieri*, *Giacomo Cavedone*, *Pietro Fucini*, *Lucio Massari*, &c., all artists of considerable reputation, and *Gobbo de' Caracci*, so famous as a painter of fruit. The school of Bologna declined with that of the Caracci; the attempt

of *Michel Angelo Colonna* arrested its downfall for a period, but was wholly inadequate to restore it to its ancient celebrity. The fourth and last period of the school boasts the names of *Pasinelli* and *Carlo Cignani;* the former aimed at uniting the design of Raphael with the colouring of Paolo Veronese, and the latter the grace of Correggio with the varied knowledge and correctness of the Caracci.

After this general sketch of the Bolognese school, which will be found useful to appreciate the treasures of art scattered over the city, we shall proceed at once to the

Accademia delle Belle Arti.—This noble institution, of recent origin, is situated near the N.E. extremity of the fine street of San Donato, beyond the Palace of the University, occupying the buildings of a suppressed convent of the Jesuits. The academy consists of schools for different branches of the fine arts, and contains the celebrated Gallery of Paintings, or *Pinacoteca;* the *Oplioteca*, or collection of arms; the hall where the members of the academy hold their meetings; a library of works chiefly connected with the fine arts; and on the ground floor the various schools, which are numerously attended: in the vestibule, formed out of a portion of the cloister of the convent, are several specimens of, and casts from, ancient and mediæval sculptures, and a statue of a Duke of Courland, who resided at Bologna, and was one of the protectors of the institution at its commencement. The great object of attraction, however, for the traveller will be the Gallery of Pictures, on the first floor, which is open to the public on Thursdays only, but a small gratuity to the *custode* will obtain admission at any other time.

The *Pinacotheca* has been formed chiefly of paintings from suppressed churches; of pictures which, belonging to the municipality, had been preserved in the Palazzo Pubblico; by gifts from several patriotic citizens; and, although fewer in number, but more valuable as chefs-d'œuvre of art, by the paintings carried off by the French in 1796 from the churches, and restored after the peace of Paris in 1815. A few good paintings were transferred to the Brera Gallery at Milan when Bologna was annexed to the kingdom of Italy, and on being brought back were deposited here also.

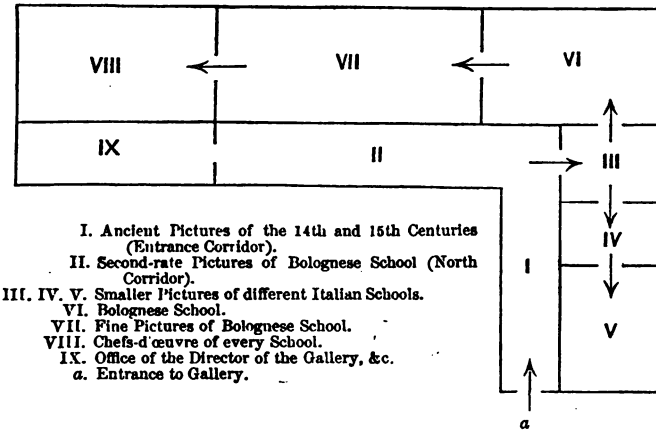
The great value of the Bologna Gallery consists in what may be called its nationality, as it certainly contains the finest specimens, with very few exceptions, of the Bolognese school, or of what German pedantry has designated as the Academic: in this respect no city of Italy can compete with Bologna. In no place can the school of the Caracci be seen to such advantage as here; as Sir Joshua Reynolds, in recommending Ludovico Caracci as a model of style of painting, justly has observed: "It is our misfortune that the works of the Caracci, which I would recommend to the student, are not often to be found out of Bologna, . . . and I think those who travel would do well to allot a much greater portion of their time to that city than it has hitherto been the custom to bestow."

The pictures of the Pinacoteca are arranged in a series of eight rooms, the two first forming sides of the former monastic corridor: in the first of these, which forms the entrance hall, are arranged the works of the older masters; and in two large apartments fitted up in 1849 are placed the chefs-d'œuvre of the collection, which are admirably arranged, and lighted from above.

In noticing the more remarkable works of art we shall follow the order in which the traveller will generally visit the gallery in preference to the arrangement by schools, as was adopted in former editions of this work, as more likely to enable him to examine its contents in the shortest time possible. Although the different rooms bear no numbers, we shall affix one to each, in the order in which most persons will go over them.*

* There is an indifferent catalogue sold at the gallery, but on the most unsatisfactory plan, of an alphabetical order of the artists' names, without any indication from where the pictures have been brought, their history, &c.; the latter defect may be supplied, as regards the most remarkable works, of which he has given engrav-

GROUND PLAN OF THE PINACOTHECA OR PICTURE GALLERY OF THE ACCADEMIA AT BOLOGNA.



I. Ancient Pictures of the 14th and 15th Centuries (Entrance Corridor).
II. Second-rate Pictures of Bolognese School (North Corridor).
III. IV. V. Smaller Pictures of different Italian Schools.
VI. Bolognese School.
VII. Fine Pictures of Bolognese School.
VIII. Chefs-d'œuvre of every School.
IX. Office of the Director of the Gallery, &c.
a. Entrance to Gallery.

The annexed ground plan of the gallery may facilitate the traveller's examination of the treasures in the Pinacoteca.

I. ENTRANCE CORRIDOR.—Here are arranged a very interesting series of the earliest Bolognese school, with some of those of other Italian painters of the 14th and 15th centuries, and a few Byzantine works:—10, 11, *Jacopo Avanzi* (1408), a Crucifixion, and a Madonna and Child crowned; 159 to 174, and 340, *Simone da Bologna* (1400), an interesting series of the works of this old master: they are painted on wood, and often form *Anconas*, or subjects in various compartments. These subjects are for the most part Madonnas and Crucifixions, from which the painter was generally known as S. dei Crocefissi; many are signed and dated. 64, *F. Cossa* (1474), a Madonna with S. John, San Petronio, and the portrait of the person for whom it was painted: it is very much in the style of Mantegna, and formerly belonged to the Foro dei Mercanti. 102, *Giotto*, an Ancona, formerly in four compartments; the centre-piece is in the Brera gallery; in those here are represented SS. Paul, Peter, Michael, and Gabriel; 103 to 106, and 281, *Michele di Matteo*, a good *Ancona*, of Virgin and Saints, with its *Predella*, and figures of St. Francis and St. Dominick; 203, *Vitale da Bologna* (1320), a Madonna and Child, one of the oldest pictures of the Bolognese school, very elaborately executed (*signed*); 204, *T. della Vite*, a full-length figure of the Magdalena; 316 to 324, a series of Sacred Subjects by Byzantine artists, anterior probably to the Italian schools; 127, 128, *F. Pelosi* (1476), a Madonna, and a Deposition; 202, *Vigri-Caterina* (an Ursuline Nun), Santa Ursula, and other martyrs; 225, a charming *Giottino*; 205, *Ant.* and *Bart. Vivarini da Murano*, a very fine Gothic ancona or altarpiece, divided into numerous compartments, in the centre the Virgin and Child, in the others different Saints. The inscription states that it was painted for the Cardinal di Santa Croce in Gerusalemme, by the abovenamed artists, and in the reign of Nicholas V., in 1450.

II. N. CORRIDOR.—The pictures here are only second rate. 188, 189, *Tiarini*, a Holy Family and San Lorenzo; 191, an Ecce Homo; 32, *Canuti*, the Death

inga, by reference to Rosaspina's Pinacoteca dell' Accademia delle Belle Arti. 1 vol. folio. 1830.

of St. Benedict; 84, 89, *Giacomo Francia*, St. Francis and a Madonna; 173, 174, *Andrea Sirani*, the Virgin and Child, and S. Antony of Padua; 200, *Viani*, S. Bruno; 209, *Marco Zoppo* (1498), an Ancona, with small figures of the Virgin and Saints; 156, *Sementi*, Christ on the Cross; 126, *Passerotti*, the Virgin, with S. Francis and St. Dominick; 88, *Giulio Francia*, the Descent of the Holy Spirit on the Apostles; 131, *C. Procaccini*, the Nativity; 9, *Aspertini*, the Epiphany.

III. Small Room, opening out of Corridors 1 and 2.—61, *Cima da Conegliano*, the Madonna, with Infant Jesus and Angels; 54, *Lodovico Caracci*, a copy of the miraculous Madonna di S. Luca (see p. 64); 180, *Eliz. Sirani*, a Madonna and Angels; 18, *Guercino*, St. John; 332, *C. Procaccini*, the Annunciation; 276, *Mengs*, a small fresco of Christ and the Pharisee.

IV. Room.—90, *Innocenzio da Imola*, the Holy Family, with St. John, St. Elizabeth, and the two Donatarii, for whom the picture was painted: this lovely painting was copied for the late King of Prussia, on account of the resemblance of the principal figure to his beautiful Queen; 292, another Holy Family, by the same; 210, *Giulio Romano* (?), a copy of the St. John in the Wilderness, of the Borghese gallery at Rome.

V. Room.—1, *Albani*, the Madonna and Child, with SS. Catherine and Magdalen, one of his earliest productions, painted before he was 21; 14, *Guercino*, St. Peter Martyr; 15, St. John the Baptist; 16, St. Joseph; 19, the Magdalene; 31, *Simone da Pesaro*, St. Jerome; 39 and 40, *Ann. Caracci*, the Annunciation; 69, *G. M. Crespi*, St. John Nepomucene; 77, *Franceschini*, S. Anthony of Padua; 108, *Cotignola*, the Marriage of the Virgin; 137, Guido, Samson having vanquished the Philistines. This fine picture, one of Guido's best works, was painted for Cardinal Ludovisi, to be placed over a chimney, which will explain its unusual form: on his death, the Cardinal bequeathed it to his native town, where it long formed one of the ornaments of the Senatorial Palace. 139, San Andrea Corsini in his Archiepiscopal Robes, a very expressive portrait; 140, S. Sebastian, a sketch, probably for a larger picture; 157, *G. Sementi*, Sta. Eugenia.

Returning to Room IV., we enter on the opposite side a suite of three large halls, which contain the most valuable pictures of the Pinacoteca.

VI. Room.—30, *Simone da Pesaro*, Portrait of Guido in his old age; 37, *Ann. Caracci*, Madonna throned with Saints, much injured; 38, the Assumption, with the Apostles; 51, *Lodovico Caracci*, three Saints; 52, St. Angelo; 53, St. Roch, painted in crayons; 82, *Francesco Francia*, scenes from the life of Christ; 83, a Dead Christ between Angels; 112, *Massari*, the Prodigal Son; 113, Santa Chiara; 115, the Destroying Angel; 142, *Guido*, a Head of Christ in crayons; 143, Portrait of Padre Dionisio, a Carthusian Monk; 141, the Virgin crowned by the Trinity and Four Saints, painted by *Guido*, when young, for the Ch. of San Bernardo; 146, *L. Sabatini*, the Assumption, and 148, a Dead Christ; 175, *Eliz. Sirani*, St. Antony of Padua; 179, the infant Saviour standing on a globe; 172, *Andrea Sirani*, Presentation at the Temple; 185, Ecstasy of St. Catherine; 181, *Leonello Spada*, Melchisedek blessing Abraham; 150, *Samacchini*, the Virgin, with Five Saints, Nabor, Felix, John, Catherine, and Mary Magdalene; 178, *Cotignola*, a Madonna, with Angels and Saints; 283, *Brizzi*, a Madonna with four Saints; 275, *Mengs*, Portrait of Clement XIII.; 199, *Giorgio Vasari*, Christ in the house of Martha, with the Magdalene at his feet; 74, *Prospero Fontana*, Christ laid in the tomb; 75, *Lavinia Fontana*, St. François de Paul blessing the infant Francis I. in the arms of his mother, Louisa of Savoy.

VII. Room.—2, Albani, the Baptism of Christ, a fine picture, formerly in the Ch. of S. Giorgio; 3, the Virgin and infant Jesus, with SS. John, Francis, and Matthew below, painted in his old age; 12, Guercino, William Duke of Aquitaine receiving the religious habit from St. Felix, with the Madonna above, and SS. Philip and James the Apostles: a fine picture, formerly in

the Ch. of S. Gregorio, from which it was removed to Paris in 1796. 13, San Bruno, formerly in the Certosa; 44, LODOVICO CARACCI, the Calling of St. Matthew, painted for the Chapel of the Corporation of the Meat Salters, from which it was carried to Paris in 1796; 43, the Transfiguration; 45, the Nativity of St. John the Baptist. The portrait below is of Monsignore Ratta, who presented the picture to the Monastery of St. John the Baptist. 47, the Conversion of St. Paul; 34, AGOSTINO CARACCI, the Communion of St. Jerome, one of his finest paintings: it was formerly at the Certosa, and was carried to Paris, with the following: 35, the Assumption; 36, *Annib. Caracci*, the Virgin and infant Jesus in glory above, and SS. Louis, Alexis, John the Baptist, Francis, Chiara, and Catherine below. This is considered one of the artist's finest works, and stood over the high altar in the Ch. of SS. Ludovico e Alessio. 41, St. Augustine; 95, *C. Gennari*, a Holy Family with four Saints; 98, *Gessi*, a Holy Family, with Angels; 135, GUIDO, the Murder of the Innocents; 136, the Crucifixion, with the Virgin, St. John, and the Magdalene at the foot of the Cross. This picture, generally known as the *Cristo de' Capucini*, is one of Guido's finest works: it formerly stood over the high altar in the Ch. of the Capucins. 138, the Virgin of the Rosary above, and the Protecting Saints of Bologna beneath. This painting was executed by Guido in 1630, and is painted on silk to be carried as a banner in a procession, to invoke the Virgin, on the occasion of the plague which desolated the city at the time; it was formerly preserved in the Senatorial Palace, having been executed at the public expense; 182, *Tiarini*, the Deposition; 206, DOMENICHINO, the Martyrdom of St. Agnes, one of the painter's finest productions. It was painted for the Convent of St. Agnese, where it stood until 1796. 207, the Madonna of the Rosary, with St. Dominick, and Angels carrying the emblems of the Rosary, with a Pope and several other figures praying beneath; it formerly stood in the Ratta Chapel at S. Giovanni in Monte, from which it was carried to Paris.

VIII. GREAT HALL of the Chefs-d'œuvre, or Tribune.—8, *Ansaloni*, the Madonna and Child in glory; 4, *Albani*, a fine Head of the Almighty; 17, *Guercino*, a similar Head; 134, *Guido*, La Madonna della Pieta, so called from the Virgin weeping over the dead body of Our Saviour, which forms the upper half of this large and very fine picture; below stand the five Saints, Protectors of Bologna—Petronius, Carlo Borromeo, Dominick, Francis, and Proculus; and in the background, a bird's-eye view of the city with its towers, &c. This celebrated painting was executed in 1616 for the municipality, who were so pleased with it, that, in addition to the price agreed upon, they bestowed a gold chain and a medal of gratitude on the artist. 42, LODOVICO CARACCI, the Madonna and infant Jesus throned, with SS. Dominick, Francis, Clara, and Mary Magdalene; the four latter are portraits of members of the Bargellini family, at whose expense the picture was painted. 46, St. John preaching to the Multitude; 48, the Madonna of the Conception: the Virgin standing on a half-moon in the midst of a glory of Angels, "an inimitable painting, in which the artist has displayed the richest stores of genius." This fine painting belonged to the Bentivoglio chapel, in the Ch. of the *Scalzi*.—49, the Flagellation of Christ, from the Ch. of the Certosa; 50, Christ crowned with Thorns, from the same place; 55, *Cavedone*, the Virgin and Child in glory, beneath SS. Alo, or Eloi, and Petronius. St. Alo, one of the patrons of Bologna, was a blacksmith, which explains the introduction of the instruments of his trade beside him. 65, *Costa*, St. Petronius, Bishop of Bologna, between St. Francis and St. Thomas Aquinas; 78, FRANCESCO FRANCIA, the Madonna, with SS. Augustine, Francis, John the Baptist, Sebastian, and Proculus. This painting, on wood, is one of Francia's finest works: it was executed in 1490 for B. Felicini, and is said to have procured for the painter the patronage of the Bentivoglios. 79, the Annunciation;

81, our Saviour in the cradle, adored by Angels and Saints; the Knight of Malta kneeling is Antonio Bentivoglio; the Shepherd, Pandolfo Cassio, a rich jeweller and poet, and a friend of the painter's; 80, the Madonna and Child between four Saints, with an Angel bearing a lily. This has always been looked upon as one of Francia's finest paintings. 86, GIACOMO FRANCIA, S. Frediano, Bishop of Lucca, and other Saints, with the painter's own portrait; 87, the Virgin in glory; 89, *Innocenzo da Imola*, the Virgin and Angels in the clouds, with SS. Peter, Michael, and Benedict beneath, from the Ch. of S. Michele in Bosco; 96, *Gessi*, the Miracle of S. Bonaventura restoring to life a new-born child at Lyons; 111, *Massari*, the Deposition; 116, *Parmigiano*, the Virgin and Child caressed by S. Marguerite, painted on wood, and for the ch. of that Saint in Bologna: it is looked upon as one of Parmigiano's finest works; it was carried to the Louvre; 122, *Niccolò da Cremona*, the Deposition of our Saviour in the Sepulchre, in presence of the Disciples and the two Marys; 133, *Bagnacavallo*, a Holy Family, with three Saints; 145, *Tintoretto*, the Visitation; 152, RAPHAEL, Santa Cecilia in Ecstasy on hearing the heavenly music of the Angels, and surrounded by St. Paul, St. John the Evangelist, St. Augustin, and St. Mary Magdalene. "Santa Cecilia is represented with a lyre, held by both hands, carelessly dropped; the head, turned up towards heaven, with a beautiful pensive countenance, having an expression of concentrated and exalted feeling, as if devoting the best faculties and gifts of God to God, is deeply and touchingly impressive; her drapery is of finely enriched yellow, thrown over a close-drawn tunic; St. Paul, a superb dignified figure, fills one corner; St. John, drawn with a greater expression of simplicity and delicacy of form, is next to him; St. Augustine, another grand figure, and Mary Magdalene, like sister of the heaven-devoted Cecilia, stand close by her. All the figures are in a line, but so finely composed, and the disposition of the lights and shades such, as to produce the effect of a beautiful central group, consisting of Santa Cecilia, Mary Magdalene, and St. Peter. Musical instruments, scattered on the foreground, fill it up, but without attracting the eye; a pure blue element forms the horizon, while high in the heavens a choir of angels, touched with the softest tints, is indistinctly seen."—*Bell.* This beautiful picture was painted for the Bentivoglio chapel at San Giovanni in Monte. The story, as told by Vasari, of Francia's dying of mortification on seeing it after its arrival in Bologna, is very unlikely: indeed it is disproved by the friendly terms on which he and Raphael were, as evidenced by their correspondence. The lower part of the picture is supposed to have been painted by Raphael's scholar, Giov. da Udine. The Santa Cecilia remained at the Louvre until 1815.—183, *Tiarini*, the Marriage of St. Catherine, in the presence of SS. Joseph, Barbara, and Margaret. 197, *Perugino*, the Virgin in Glory, with SS. Michael, John the Evangelist, Catherine, and Apollonia: this picture, in Perugino's best style, stood at the Vezzini chapel in the ch. of S. Giovanni in Monte, and formed part of the French spoils in 1796.—198, *Vasari*, the Supper of St. Gregory the Great, entertaining the twelve poor Pilgrims, amongst whom our Saviour, as we are told by the Church legend, appeared as the 13th. This painting, not equal to many of the master, was executed for the Convent of S. Michele in Bosco: it is chiefly interesting as representing the portraits of several of the artist's contemporaries and patrons; Clement VII. as St. Gregory, Duke Alexander de Medicis, &c. &c., and even the butler of the convent. 208, *Domenichino*, the Death of St. Peter Martyr; this fine specimen of the master was painted for two nuns of the Spada family for their convent, le Monache Dominicane. 177, *Luca Cambiaso*, the Nativity. 27, *Calvaert*, Christ appearing to the Magdalene.

Opening out of the same corridor from which the Pinacoteca is entered is the *Oplioteca*, a collection of arms and warlike implements, formed chiefly

out of those belonging to Count Marsigli: it possesses little to interest the traveller who has visited those of Turin, Venice, and Genoa.

Beyond the *Oplioteca* is the library, and the apartment in which the members of the academy hold their meetings: in it are some interesting drawings of the Bolognese school, and portraits of its celebrities; a few fine specimens of niello work, and relics of the Caracci.

The University of Bologna, celebrated as the oldest in Italy, and as the first in which academical degrees were conferred, was long the glory of its citizens. It was founded in 1119 by Irnerius, or Wernerus, a learned civilian, who taught the law with such reputation in his native city, that he acquired the title of "Lucerna Juris." During the troubled period of the 12th century the fame of this university attracted students from all parts of Europe; no less than 10,000 are said to have assembled there in 1262, and it became necessary to appoint regents and professors for the students of each country. Irnerius succeeded in introducing the Justinian code; his disciples were called Glossators, who, treading in the footsteps of their master for nearly 2 centuries, spread the study of the Roman law over Europe, and sent to England Vacarius, one of the ablest of their body. At this period civil and canon law formed almost the exclusive study at Bologna; the faculties of medicine and arts were added before the commencement of the 14th century; and Innocent VI. instituted a theological faculty some years later. In the 14th century also it acquired celebrity as the first school where dissection of the human body was practised: and in more recent times it became renowned for the discovery of Galvanism within its walls. The University of Bologna has also been remarkable for an honour peculiarly its own—the number of its learned female professors. In the 14th century, Novella d'Andrea, daughter of the celebrated canonist, frequently occupied her father's chair; and it is recorded by Christina de Pisan, that her beauty was so striking that a curtain was drawn before her in order not to distract the attention of the students.

"Drawn before her,
Lest, if her charms were seen, the students
Should let their young eyes wander o'er her,
And quite forget their jurisprudence."—*Moore.*

The name of Laura Bassi, professor of Mathematics and Natural Philosophy, is of more recent date; she had the degree of Doctor of Laws, and her lectures were regularly attended by many learned ladies of France and Germany, who were members of the University. Another, and, as our English travellers may consider, more surprising instance, is that of Madonna Manzolina, who graduated in surgery and was Professor of Anatomy; and nearer our own times, the Greek chair was filled by the learned Matilda Tambroni, the friend and immediate predecessor, we believe, of Cardinal Mezzofanti. At the present time the university has lost its high reputation as a school of law, and the traveller who is interested in the early history of the Glossators will be disappointed in his researches at Bologna. Medical studies appear to have the superiority, and the name of Tommasini has given a reputation to it as a clinical school, which has been well maintained by other professors since his removal to Parma.

The noble Palace in the Strada S. Donato, which includes the University, the Institute, the Museum of Natural History, &c., was formerly the Palazzo Cellesi. It was built by Cardinal Poggi, the front being designed by Pellegrino Tibaldi, and the fine and imposing court by Bartolommeo Triachini, a native architect of the 16th century. It was purchased in 1714 by the Senate of Bologna, to receive the library and the collections of natural history and scientific instruments presented to the city, as the foundation of a national institute, by Count Marsigli, the friend of Sir Isaac Newton, and a fellow of the Royal Society of London.

The Palace at first included the Academy of Sciences, or the Instituto delle Scienze di Bologna, founded in the 17th century, by a noble youth named Manfredi, at the age of

16, who formed a literary society at his house, and assembled there all the men of talent in the city. In 1803 the university was transferred here, under the general name of the "Pontificia Universita."

The halls of the loggiato and the adjoining chambers are remarkable for their frescoes, by *Pellegrino Tibaldi* and *Niccolò Abbate.* In the court, by Triachini, is the statue of Hercules at rest, a singular work in grey stone, by Angelo Pio, a sculptor of some repute in the 17th century. On the staircase are several memorials, erected in honour of celebrated professors and others, natives of the city.

The Cabinet of Natural Philosophy contains some paintings by Niccolò Abbate. The Anatomical Museum is rich; and the various branches of pathological, general, and obstetrical anatomy are well illustrated by preparations and wax models. The Museum of Natural History has been considerably augmented of late years, and the rooms in which it is contained newly fitted up at the expense of the late Archbishop of Bologna, Cardinal Opizzoni; it is well arranged, and contains a good geological collection of the country around. Some interesting zoological specimens from the coast of Mozambique, collected by a Bolognese trader there, have been lately added to this Museum. The Museum of Antiquities is small, but possesses some curious and interesting fragments. The first apartment contains the inscriptions, among which is that belonging to the sacred well, which gave rise to the commentary of Paciaudi on the "Puteus Sacer;" 2 milestones from the Via Æmilia, numbered CC. and CCXXCVI.; 2 fragments of *latercoli*, or military registers; and a large number of sepulchral tablets. The second chamber contains some Egyptian and Etruscan antiquities; among the latter is the fragment of the celebrated engraved plate, or, according to Chev. Inghirami, of a mystic mirror, called, from the name of its first possessor, the Cospiana Patera. It represents the birth of Minerva, who issues armed from the head of Jupiter, while Venus is caressing him. The names of the figures are in Etruscan characters. Another mirror represents, but in relief, Philoctetes healed by Machaon, the names of which are also in Etruscan characters. The following are worthy of examination. A semi-colossal bronze foot and a Bacchic vase in marble, both found in the island of Capri; a series of Roman weights in black stone, and some metal weights of the middle ages; among which is one of the time of Charlemagne, with the inscription "Pondus Caroli." In the third chamber are some architectural remains, with 2 fragments of marble torsi, the one of a Venus coming out of the bath, the other of the same goddess standing; a male torso, attributed to Augustus, found in the Via di S. Mamolo; an Isiac table of black basalt, found on the Aventine in 1709, and an elliptical vase of porphyry. In the next chamber are works after the Revival, among which is the bronze statue of Boniface VIII., by Andrea da Pisa, erected by the Bolognese in 1301; it is remarkable only as showing the low state of art at that early period. Some carved ivories and Majolica plates are worthy of notice. The collection of Medals contains some ancient Roman coins, Greek pieces from Sicily, a collection of Italian and foreign moneys, and a good series of modern medals of sovereigns and illustrious men. There is also a small collection of gems, among which is the Maffei agate, representing Achilles and Ulysses, highly prized by archæologists. It would be an omission in an account of the antiquities of Bologna not to mention the celebrated Latin inscription discovered in some excavations of the city. This famous riddle, which gave rise to so much learned controversy in the 17th century, is as follows:—"D. M. ÆLIA LÆLIA CRISPIS, nec vir, nec mvlier, nec androgyna, nec pvella, nec jvvenis, nec anvs, nec casta, nec meretrix, nec pvdica, sed omnia; svblata neqve fame, neqve ferro, neqve veneno, sed omnibvs; nec cœlo, nec aqvis, nec terris, sed vbiqve jacet. Lvcivs Agatho Priscivs, nec maritvs, nec amator, nec necessarivs, neqve mœrens, neqve gavdens, neqve flens, hanc nec molem, nec

pyramidem, nec sepvlchrvm, sed omnia, scit et nescit cvi posverit." At the top of the building of the University is the Observatory, containing some good astronomical instruments. The view from the terrace of its tower is most extensive, and no traveller should leave Bologna without ascending to it, which is easily done on application to the Custode of the University.

The *University Library* occupies a building constructed by Carlo Dotti, and added to the Institute by Benedict XIV. It contains about 150,000 volumes and 7000 manuscripts; of these, not less, it is said, than 20,000 volumes were presented by that pope, who also induced Cardinal Monti, another native of Bologna, to follow his patriotic example. Among the printed books are the following: the first edition of Henry VIII.'s famous book against Luther, *Assertio Septem Sacramentorum adversus Martinum Lutherum, Lond. in Œdibus Pynsonianis*, 1512, dedicated to Leo X., with the autograph signature "Henricus Rex;" and about 200 volumes of scientific MSS. by Ulisse Aldrovandi.

It is scarcely possible to consider any record of this library complete which fails to commemorate its connexion with one of the extraordinary men of our age, the late Cardinal Mezzofanti, who commenced his career as its librarian. He was the son of an humble tradesman of Bologna, and had become celebrated throughout Europe for his knowledge of languages, even while he filled the chair of professor of Greek and Oriental literature in this university; but it remained for the late pope (Gregory XVI.) to raise him from the humbler dignity of an abbé to the highest honours which it was in his power to confer. At the age of 36 Mezzofanti is said to have been able to read 20, and to converse fluently in 18 languages; at the time of his death in 1849 he spoke 42. Mezzofanti was called to Rome by the late pope, and appointed to a post in the Vatican, under Maï; and when that illustrious scholar was created a cardinal, Mezzofanti was raised to the same dignity. Perhaps the English traveller may desire no higher evidence of the unequalled powers of Cardinal Mezzofanti than the following extract from the 'Detached Thoughts' of Lord Byron:— "I do not recollect," he says, "a single foreign literary character that I wished to see twice, except, perhaps, Mezzofanti, who is a prodigy of language, a Briareus of the parts of speech, a walking library, who ought to have lived at the time of the tower of Babel, as universal interpreter; a real miracle, and without pretension too. I tried him in all the languages of which I knew only an oath or adjuration of the gods against postilions, savages, pirates, boatmen, sailors, pilots, gondoliers, muleteers, camel-drivers, vetturini, postmasters, horses, and houses, and everything in post! and, by Heaven! he puzzled me in my own idiom." A new hall has been recently added to the library, dedicated to Mezzofanti, to contain the manuscripts; amongst which are some interesting ones of Tasso, a number of Voltaire's letters to Frederick of Prussia, letters of Metastasio, Mezzofanti's Catalogues, &c.

In connexion with the University, there remain to be noticed the Botanical and Agrario Gardens, and the Public Hospitals. The *Botanical Garden* was formed in 1804, on the site of the ancient Collegio Ferrerio de' Piemontesi. The Agrario Garden, *Orto Agrario*, one of the results of the French occupation, was commenced in 1805 as a practical school for agricultural students, for whom a course of theoretical and experimental lectures on agriculture are delivered. The lecture-room is the ancient Palazzino della Viola, formerly the villa of Giovanni II., Bentivoglio, and celebrated for its frescoes by *Innocenzio da Imola*. These fine works represent Diana and Endymion; Actæon metamorphosed into a stag; Marsyas, Apollo, and Cybele. There were originally other frescoes by Costa, Chiodarolo, Aspertini, Prospero Fontana, and Niccolò dell' Abbate, but they have all been destroyed for the purpose of building additional apartments. The Great Hospital (*Ospedale Grande*)

was founded in 1667; the clinical cases are received in a separate building, near the university, called the *Ospedale Azzolini*, from the Senator Francesco Azzolini, by whom it was founded, in 1706, for the sick and infirm poor of the parish of S. M. Maddalena. In the Borgo di S. Giuseppe is the *Ospedale de' Settuagenari*, for the aged poor; and in the ancient Benedictine Monastery of S. Procolo is the *Ospedale degli Esposti*, for foundlings, recently enlarged. Dr. Fraser gives us the following note of the Ospedale Grande:—"A good hospital and a separate building for clinical cases. There are at present 500 students. There is a large collection of anatomical figures, but it is inferior to that at Florence."

Churches. — Among the hundred churches of Bologna there are few which do not contain some painting which, if not itself a masterpiece, supplies an episode in the history of art. In the following pages we have given such details as will enable the traveller to select and judge for himself amidst the multiplicity of riches; at the same time the student must bear in mind that there are none from which he will fail to derive instruction.

The most ancient ecclesiastical edifice in Bologna, and one of the oldest and most characteristic in Italy, is that of *San Stefano*, quite a labyrinth, formed by the union of 7 churches. It is, moreover, remarkable, not only for its Greek frescoes of the 12th and 13th centuries, but for its ancient tombs and madonnas, its miraculous well, its Lombard architecture, Gothic inscriptions, and other relics which carry the imagination vividly back to the early ages of the Church. In what is called the first church (del Crocifisso) is a painting by *Teresa Muratori* and her master *Giuseppe Dal Sole*, representing a father supplicating St. Benedict to intercede for his dying son. The pictures of the Crucifixion, and of Jesus Christ bearing the Cross, at the high altar, are curious specimens of the art in the 12th or 13th centy. The Banzi chapel, in which is a Roman marble sarcophagus containing the body of the Beata Giuliana de' Banzi, is called the second church. The third, del Santo Sepolcro, is a circular building, supposed to have been the ancient Lombard Baptistery. The marble columns are said to have been derived from a neighbouring temple of Isis. The upper gallery has long been closed; but the well for immersion sufficiently proves its original destination. The marble sepulchre, with its ancient symbols, was erected to receive the body of S. Petronio, who is said to have given miraculous qualities to the water of the well. The ancient paintings on the walls will not fail to attract the attention of the traveller; they are full of nature and expression, but many of them have unfortunately perished in recent years, or been injured by injudicious restoration. There is a very ancient rude ambone behind the altar. The fourth church, dedicated to SS. Peter and Paul, is supposed to have been the primitive Cathedral, founded by S. Faustinianus, A.D. 330. It contains, on l. of high altar, a Crucifixion, by *Simone da Bologna*, known also as Simone dai Crocifissi, from the excellence with which he treated this subject; it bears his name, "Simon fecit hoc opus." There is an Ionic capital in this ch., apparently antique. The Madonna and Child, with St. Nicholas, St. John, and an Angel, is by *Sabbatini*. The St. James, St. John, and St. Francis, is referred to *Lippo di Dalmasio*. This ch. has some general resemblance to our old Norman buildings. The 5th is formed of the cloister called the Atrio di Pilato. Out of this opens another ch., and from it we enter into another cloister which has 2 rows of galleries: the upper one is very elegant, and composed of coupled columns, with fanciful capitals, composed of monsters supporting small circular arches, over which is a frieze with other whimsical ornaments of the same kind; 2 sides of this cloister are enclosed, and on the walls are several saints of Bologna, painted in the 15th century. The ancient frescoes of this ch. have suffered greatly; an ex-voto Madonna, left here by a company

of English pilgrims about A.D. 1400, may interest the English traveller. The S. Girolamo adoring the Crucifix, with the Magdalen and S. Francis, is by *Giacomo Francia.* An adjoining Hall constructed by Benedict XIV. recalls the ancient "Compagnia de' Lombardi," founded in 1170, and numbering in its annals almost all the illustrious names in the history of Bologna. The keys of the gates of Imola, captured a second time by the Bolognese in 1222, are preserved there. Opening out of the enclosed corridor is the 6th church (La Confessione) a kind of crypt, remarkable only for its ancient columns with bas-reliefs, and as containing the bodies of 2 native saints and martyrs, Vitalis and Agricola. The Madonna in the wall is said to have been placed here, in 488, by S. Giocondo, bishop of the diocese. One of the pillars professes to give the exact height of our Saviour. The 7th church, called la SS. Trinità, also contains some interesting works of ancient art, a few of which are regarded as contemporaneous with S. Petronius. The St. Martin, bishop, praying for the restoration of a dead child to life, is by *Tiarini*, a repetition of the same subject painted for the ch. of S. Rocco. The S. Ursula, on the wall, is by *Simone da Bologna;* and the Holy Trinity is by *Samacchini.* This ch. is celebrated for its relics, among which are the bodies of 40 martyrs, brought by S. Petronius from Jerusalem. In the chapel of the Relics is a curious reliquiary, with enamels, by *Jacopo Rossetti*, 1380. Outside these churches are two marble sarcophagi, appropriated in former times by the Orsi and Bertuccini families; one of them at least is an ancient Christian sarcophagus, and is an interesting relic. In an adjacent portico is an inscription recording the existence of the Temple of Isis, already mentioned as occupying this site.

The Cathedral, dedicated to St. Peter, is a very ancient foundation, but it has been several times rebuilt. The present edifice was begun in 1605; the front and some of the chapels were added in 1748 by Benedict XIV., from the designs of Torreggiani. The interior is in the Corinthian style, well arranged and imposing in its effect; on each side of the door are rude lions in red Verona marble, bearing vases for holy water; they probably supported the columns of the portal of the ancient edifice, and are attributed to Ventura di Bologna. In the 2nd chapel on the left is preserved among the relics the skull of St. Anna, presented in 1435 by King Henry VI. of England to the Blessed Niccolò Albergati. In the 3rd chapel is the fine work of *Graziani*, a native painter of the 18th century, representing St. Peter consecrating St. Apollinaris. In the cupola before the 4th chapel is the St. Peter commanding Pope Celestin to elect S. Petronius bishop of Bologna, by *Bigari;* and over the altar the Holy Family, and the frescoes of S. Pancras and S. Petronius, by *Franceschini*, painted in his 80th year. The *Sacristy* contains, among other works of more or less merit, the Crucifixion, by *Bagnacavallo;* paintings by the *Zanotti;* and in the apartment off it, called the Camera del Capitolo, the St. Peter, in the fisherman's dress, mourning with the Virgin for the death of the Saviour, a strange invention of *Lodovico Caracci.* There is a curious bas-relief of the 15th century—a professor teaching. The choir, designed by *Domenico Tibaldi*, contains on the vault a fine picture designed by *Fiorini* and coloured by *Aretusi*, representing our Saviour giving the keys to St. Peter in the presence of the 12 apostles; and on the arch above the high altar the celebrated painting of the Annunciation, the last work of *Lodovico Caracci.* The foot of the angel bending before the Virgin was a little crooked, and it is related that, when the aged artist made the discovery, he offered to defray the expense of re-erecting the scaffold in order that he might re-touch it, but the request was refused, and Lodovico died of grief and chagrin a few days after. In 1830 the error was corrected by Prof. Fancelli, who was employed to clean and restore the paintings in this chapel and in the Sacristy. Re-

turning towards the entrance, the chapels of the opposite side remain to be examined. The 8th chapel, of the SS. Sacramento, contains a work by *Donato Creti* which has been much admired: it represents the Virgin in the clouds with the infant Saviour, S. Ignatius, and angels. The gilt bronze ornaments were designed at the cost of Benedict XIV., when archbishop of this his native city. In the Baptistery is a finely composed and beautifully coloured painting of the Baptism of our Saviour, by *Ercole Grazini*. On St. Peter's day some fine tapestries are exhibited in this church, executed at Rome from the designs of Raphael Mengs, and presented by the same pontiff. The Subterranean Ch. beneath the choir is curious: it contains numerous relics, and some works of art, among which the two Marys weeping over the dead body of Christ is by *Alfonso Lombardo*. Behind the cathedral is the archbishop's palace, a fine and spacious modern edifice.

The Ch., or Basilica, of San Petronio, the largest in Bologna, and, though unfinished, one of the most interesting and remarkable, is a fine monument of the religious munificence which characterised the period of Italian freedom. It was founded in 1390, while Bologna was a republic, the architect being Antonio Vincenzi, celebrated as one of the 16 *Riformatori*, and as the ambassador of the Bolognese to the Venetian Republic in 1396. The original plan was a Latin cross, and, if the building had been completed, it would have been 750 Eng. ft. long, or 136 more than St. Peter's at Rome. Of the exterior, a small portion of its front alone is finished, and of the interior little more than the nave has been completed. In spite of these deficiencies, San Petronio is one of the finest specimens of the Italian Gothic of the 14th century. It is almost a museum of sculpture, and its rich pointed windows, although sadly mutilated and transformed, still retain their rich mouldings in perfect preservation. The 3 canopied doorways of the unfinished façade are pure and interesting examples of the Italian Gothic; they are covered with bas-reliefs representing various events of Scripture history from the Creation to the time of the apostles, and are ornamented with busts of prophets and sibyls which recall the taste and designs of Raphael. The *central doorway* and its bas-reliefs were justly considered the masterpiece of Jacopo dalla Quercia, and were entirely sculptured by his own hand. They must be carefully studied to appreciate their details; there are no less than 32 half figures of patriarchs and prophets, with the Almighty in the midst; 5 subjects from the New Testament in the architrave, and 5 from the Old Testament, from the Creation to the Deluge, on each pilaster. Over the architrave are 3 statues as large as life, the Virgin and Child, San Petronio, and St. Ambrose. It is recorded that the artist was commissioned to execute this door for the sum of 3600 golden florins, the Reverenda Fabbrica providing the stone (grey limestone); Vasari says that he devoted 12 years to the work, and that its completion filled the Bolognese with astonishment. *The rt.-hand doorway,* supposing the spectator looking from the Piazza, is remarkable for the angels and sibyls on the arch, by Tribolo, well known as the friend of Benvenuto Cellini, who has left an amusing record of him in his most entertaining biography. Of the 4 subjects on the l. pilaster, the 1st, 3rd, and 4th are by Tribolo, as well as the 4th on the rt. pilaster, supposing the spectator to be looking at the door. Tribolo was assisted in these works by Seccadenari, Properzia de' Rossi, the Bolognese Sappho; and by Cioli and Solosmeo, pupils of Sansovino. The 3 other subjects on the rt. pilaster are by Alfonso Lombardo, and represent different events of the Old Testament. The second subject of the l. pilaster, representing Jacob giving his blessing to Isaac, is by an unknown artist. Under the arch is the superb sculpture of the Resurrection, by Alfonso Lombardo, praised by Vasari, and admirable for its simple dignity and truth. *The l. doorway* is another monument of the taste and purity of Tribolo. The angels of the arch, the sibyls, and the 8 subjects from the

Old Testament on the pilasters, are by this master. Under the arch is the group of Nicodemus with the dead body of Christ, by Amico; the Virgin is by Tribolo; and the St. John the Evangelist by Ercole Seccadenari.

The interior of San Petronio is particularly imposing, and never fails to excite regret that it has not been completed on its original extensive plan. Some fault might be found with the proportion of the edifice; but the size and peculiar simplicity of the design produce an effect which reminds the English traveller of the purer Gothic of the north. "It possesses in a high degree the various peculiarities which characterise the arrangements of the Italian Gothic, such as the wide and low pier arches whose span equals the breadth of the nave, the absence of the triforium and of the clerestory string, the great empty circles which occupy the space of the clerestory, the extensive doming of the vaults, the shallowness of the side aisles, the heavy capitals which surround the piers and half piers like a band of leaves, and the squareness of the piers with their nook shafts; all these serve to make a wide distinction between this example and those of the genuine Gothic; and they are rarely found so completely united even in Italian churches. Each compartment of the side aisle has two arches, which open into shallow chapels."—*Willis.*

On entering the ch., the ornaments in relief round the great doorway are by Francesco and Petronio Tadolini. Over the side doors are the fine bas-reliefs by Lombardo, one representing the Annunciation, the other Adam and Eve in Paradise, formerly attributed to Tribolo. In the chapels on the rt. there are several objects to engage attention. The 2nd is the chapel of the Pepoli, so celebrated in the history of Bologna; and some of the pictures contain portraits, it is said, of different members of that illustrious family. The painting of the Almighty has been attributed to *Guido;* but it was more probably retouched by him. The paintings on the side walls, painted between 1417 and 1431, with their Gothic ornaments and inscriptions, are curious; one of the female figures praying on the l. wall bears the inscription, *Sofia de Inghiltera fe fa;* that adjoining, by *Luca da Perugia,* representing the Virgin, Child, and Saints, bears the date 1417, with portrait of the Donatorio Bartolommeo di Milano, a merchant. On the column between the 2nd and 3rd chapels is an interesting fresco of the Virgin and Child with Angels above, and between the 3rd and 4th another of the same subject by *Lippo di Dalmasso* (1407). 4th chapel—the ancient Crucifixion, repainted, it is said, by *Francia;* the Madonna underneath is referred to *Tiarini;* the fine painted glass is by the *Beato Giac. da Ulma;* the old frescoes on the walls are curious. 6th—St. Jerome, by *Lorenzo Costa,* spoiled by retouching. 8th—the marble ornaments of this chapel were designed by *Vignola,* and are said to have cost him the loss of his situation as architect to the ch. through the jealousy of his rival Ranuccio. There is some good intarsia-work here: the St. Francis is by *Mastelletta;* and the St. Antony raising the dead man to liberate the father, who is unjustly condemned, is by *Lorenzo Pasinelli:* the carved wood-stalls, with intarsia-work, were formerly in the choir of the ch. of San Michele in Bosco, and were executed by *Fra Raffaele da Brescia.* 9th—Chapel of St. Antony of Padua. The marble statue of the Saint is by *Sansovino.* The miracles of the Saint painted in chiaro-scuro are fine works by *Girolamo da Treviso.* The beautiful windows of painted glass are celebrated as having been made from the designs of *Michel Angelo;* they contain 8 figures of Saints, and S. Antony in a lunette. 10th—the large painting of the Coronation of the Madonna del Borgo S. Pietro, and the frescoes in chiaro-scuro opposite it, are by *Francesco Brizzi,* a favourite pupil of the Caracci: he commenced life as a journeyman shoemaker, and became the principal assistant of Lodovico. 11th—The bas-relief of the Assumption, in marble, by *Tribolo,* stood formerly at the high altar in the ch. of La Madonna di Galliera. The angels over

the altar by the side are by *Properzia de' Rossi.* The walls of this chapel support the entire weight of the Campanile. On each side of the high altar the two marble statues of St. Francis and St. Antony of Padua are by *Girolamo Campagna,* and were formerly in the ch. of S. Francesco. 14th chapel (l.)—Sta. Barbara, considered the best work of *Tiarini.* 15th—the Archangel Michael, by *Calvart* (Fiammingo), which may in some degree explain the celebrated picture by his pupil Guido in the Capuchins at Rome; the 15th chapel has a handsome iron railing of the 15th century, erected by Antonio Barbaca and his wife Margarita Pepoli. 16th—St. Roch, larger than life, a portrait of Fabrizio da Milano, by *Parmegiano.* 17th—the Chapel of the Baciocchi family, containing the Tombs of the Princess Eliza Baciocchi, the sister of Napoleon, of her husband, on the rt., and opposite of 3 of her children, with a beautiful altarpiece by *Costa,* of the Madonna and Saints; and a fine painted glass window. 19th—the Annunciation, and the 12 Apostles, among the finest works of *Costa;* and over the altar the martyrdom of St. Sebastian, in his earlier manner. The Magdalen, by *F. Brizzi.* The woodwork of the stalls, and their intarsia, were executed, in 1495, by *Agostino da Crema.* The pavement of enamelled tiles dates from the earliest times of its manufacture, 1487. On the pilaster between this and the next chapel is a statue in wood of S. Petronius, generally believed to be the most ancient likeness of that saint extant, but it has been so altered by frequent restorations that little probably of the original countenance now remains. 20—the paintings of the Magi, and of the Paradiso and Inferno on the opposite wall, formerly attributed to Giotto, and subsequently by Vasari to Buffalmacco, are now generally considered to have been painted by Simone da Bologna, very early in the 15th centy. Between the 21st and 22nd chapels is a colossal figure of St. Christopher in fresco. 22—in this chapel, rebuilt by Torreggiani at the expense of Cardinal Aldrovandi, whose tomb is in it, is preserved the head of S. Petronius, removed by order of Benedict XIV. from the ch. of S. Stefano. This chapel was gaudily restored in 1743, when the head was brought to it, and is also that in which divine service was first performed in 1392. Some interesting frescoes, allegorical to the Crucifixion, have been lately discovered on the walls of the 23rd chapel.

On the floor of the ch. is traced the celebrated meridian line of Gian Domenico Cassini, 220 Eng. ft. long: it was substituted in 1653 for that of P. Ignazio Danti. It was in the ch. of S. Petronio that the Emperor Charles V. was crowned by Clement VII. in the 16th centy. The halls of the *Reverenda Fabbrica,* adjoining, contain a highly interesting series of original designs for the still unfinished façade, by the first architects of the period. 3 of these are by Palladio; another bears the following inscription in his own hand, "Laudo il presente disegno," and has, no doubt erroneously, been attributed to him. There are 2 by Vignola; 1 by Giacomo Ranuccio, his great rival; 1 by Domenico Tibaldi; 3 by Baldassare Peruzzi; 1 by Giulio Romano and Cristoforo Lombardo; 1 by Girolamo Rainaldi; 1 by Francesco Terribilia, which received the approbation of the senate in 1580, and was published by Cicognara in his History of Sculpture; 1 by Varignano; 1 by Giacomo di Andrea da Formigine; 1 by Alberto Alberti, of Borgo San Sepolcro; and 3 by unknown artists. Over the entrance door is the noble marble bust of Count Guido Pepoli, by *Properzia de' Rossi,* supposed to be that ordered by his son Alessandro, to prove the powers of that extraordinary woman, as mentioned by Vasari. In the 2nd chamber is her masterpiece, the bas-relief of the Temptation of Joseph, in which it is believed she recorded the history of her own misfortunes. The life of that celebrated and accomplished woman, at once a painter, sculptor, engraver, and musician, is one of the most tragical episodes in the annals of art; "Finalmente," says Vasari, in a passage which will hardly bear translating, "alla povera

inamorata giovane ogni cosa riuscì perfettissimamente, eccetto il suo infelicissimo amore." She died of love at the very moment when Clement VII., after performing the coronation of Charles V. in this church, where he had seen and appreciated her genius, expressed his desire to take her with him to Rome. Vasari records the touching answer given to his Holiness: *Sta in chiesa, e gli si fa il funerale!*

The *Sacristy* contains a series of 22 pictures, representing various events in the history of S. Petronius from his baptism to his death, by Ferrari, Francesco Colonna, Mazzoni, and others. The inside of the ch. of San Petronio has lately undergone a thorough repair, during which some early frescoes of the 15th century have been discovered under the whitewash on the 4 first columns of the nave.

Over the great door of this ch. stood that famous colossal bronze statue of Julius II. executed by Michal Angelo after the reconciliation of their quarrel on the subject of the Moses. The pope was represented with the keys of St. Peter and a sword in his l. hand, and in the act of blessing or reprimanding the Bolognese with his rt. But this great masterpiece lasted only 3 years. In 1511, on the return of the Bentivoglio party to power, it was destroyed by the people, and the bronze, said to have weighed 17,500 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the *Julian*. It is recorded of this statue, the loss of which will ever be deplored by the lovers of art, that, when Michel Angelo asked the warlike pontiff whether he should put a book in his left hand, he replied, "A book! no: let me grasp a sword; I know nothing of letters."

In the *Piazza* surrounding the *Church of San Domenico* are some interesting objects, which deserve examination before proceeding to the still greater treasures in the ch. itself. These are the gilt bronze statue of S. Domenick, cast at Milan in 1623, standing on a red brick column; the Madonna del Rosario, by Giulio Cesare Conventi; and two sepulchral monuments, one the tomb of the learned jurist Rolandino Passaggeri, Corretaro of the corporation of Notaries, who, while holding the office of town-clerk, was selected to write the answer of the Republic to the haughty letter of the Emperor Frederick II., demanding the release of his son King Hensius. The other is the tomb of the noble family of Foscherari, now extinct, and was raised by Egidio Foscherari, in 1289. Its rude bas-reliefs appear to be more ancient than this date. Both tombs stand under canopies supported by columns, and were restored in 1833.

The Ch., celebrated as containing the tombs of St. Dominick, the founder of the order of Preaching Friars and of the Inquisition, of King Hensius, of Taddeo Pepoli, and of Guido, is also rich in works of art. The *Tomb of San Dominick*, the early triumph of the genius of *Niccolò di Pisa*, forms in itself an epoch in the history of art, which ought to be closely studied by those interested in the early history of modern sculpture, as extremely beautiful as a whole as in its details. This great master, who has been justly called the precursor of the revival of the art, did not complete the pulpit at Pisa until 35 years after the date of the present work (1225), and consequently we may regard this as the foundation of a new era in sculpture. The bas-reliefs by Niccolò di Pisa represent various events in the life of the saint and the miracles performed by him; they surround the four sides of the urn, and are full of character and truth. In front, the knight thrown from his horse and brought to life by St. Dominick in the presence of his family, who are deploring his death, and the St. Peter and St. Paul in heaven, presenting the saint with the constitutions and baton of the order, are among the most remarkable of these graceful compositions. Below them is another interesting series by *Alfonso Lombardo*, executed 3 centuries later, and not superior in delicacy or feeling. One of the small statues in front, that of S. Petronio, holding his ch. in his hand, on the tomb, is a work of *Michel Angelo* in his youth, as is likewise

the exquisitely beautiful angel on the left, now made to hold a very indifferent candlestick. It is recorded in the city annals, that the great artist received 12 ducats for the angel, and 18 for the statue of S. Petronio! The other angel and the saints Francesco and Procolo are, according to Vasari, by *Niccolò dell' Arca:* the St. John Baptist by *Girolamo Cortellini.* The architecture of this (the 6th) chapel is by Terribilia; the 1st picture on the rt. hand, the Child brought to life, is one of the masterpieces of *Tiarini,* and was much admired by Lodovico Caracci. The great picture, representing the Storm at Sea, in which St. Dominick is rescuing the sailors praying to the Virgin; the knight thrown from his horse, and brought to life by the saint; the stories in the lunettes, and the graceful figures representing his virtues, are by *Mastelletta.* The fresco on the vault above the altar, representing the glory of Paradise, with the Saviour and the Virgin receiving the saint, amidst the music of the angels, is by *Guido.* "In the highest circle] of the dome, a soft radiance, emanating from the Holy Spirit, illuminates the picture, touching, with partial lights, the heads of our Saviour, of Mary, and the saint, who are placed at equal distances, while a choir of angels, exquisitely designed, and finely coloured, fills the space below. The composition of the whole rises in a fine pyramidical form, harmonising at once with the subject and the proportions of the dome."—*Bell.* The saint burning the books of the converted heretics, a fine and expressive picture, is esteemed the masterpiece of *Leonello Spada.*

The other chapels of this church present additional objects of interest: 1st, the Madonna, called "Del Velluto," by *Lippo Dalmasio.* 3rd, St. Antonino with the Saviour and the Virgin appearing to St. Francis, by *Facini,* a pupil of Annibale Caracci. Below it is a Virgin, attributed to *Francia.* 4th, St. Andrew the Apostle preparing for his martyrdom, by *Antonio Rossi.* 5th, the Madonna della Febbre, a good picture of the 15th century, brought here from the ch. of St. George, where it had a reputation for curing fever patients, as its name indicates. 9th, St. Catherine of Siena, by *Brizzi.* 10th, or rt.-hand transept, St. Thomas Aquinas writing on the subject of the eucharist, with 2 inspiring angels, by *Guercino.* Near the entrance of the Sacristy is the monument erected by the Clementine Academy to the memory of Count Marsigli, the founder of the Institute, whose patriotic zeal for the welfare of Bologna, and whose connexion with the science of England, have been noticed in a previous page. In the Sacristy is a S. Jerome, by *Leonello Spada;* and in a chapel off it is the Marriage of St. Catherine, by *Filippino Lippi,* signed and dated (1501). The high altar has a good picture by *Bartolommeo Cesi,* the Adoration of the Magi. The stalls of the choir present interesting examples of *intarsia,* of the 15th century, by Fra Damiano da Bergamo, and by Fra Antonio Asinelli, both Domenican monks; the subjects are taken from the Old and New Testaments. In the left-hand transept is the inscription to King Hensius, the unfortunate son of the Emperor Frederick II., made prisoner by the Bolognese in 1249, and detained here in captivity until his death in 1272, in which the haughty republic makes the record of its royal captive the object of a higher compliment to itself; it replaced in 1731 a more ancient one. In singular and striking contrast to this tomb, the adjoining chapel contains the marble sarcophagus of Taddeo Pepoli, the celebrated republican ruler of Bologna, by the Venetian artist Jacopo Lanfrani, dated 1337, covered with black and white checker-work on the front, the armorial shield of the family. The sculptures upon it represent Pepoli rendering justice to his fellow-citizens. The altarpiece, with St. Michael, St. Dominick, St. Francis, and the Saviour with Angels above, is by *Giacomo Francia.* 15th, the Chapel of the Relics: among the other relics here preserved is the head of St. Dominick, in a silver case of 114 lbs. weight, made in 1383, at the joint expense of the city, of Benedict XI., and Card. Matteo Orsini.

The body of the Beato Giacomo da Ulma, the painter on glass, is also preserved here. On the wall opposite the monument of King Enzio is the portrait of St. Thomas Aquinas, by *Simone da Bologna*, proved by the annals of the Order to be an authentic likeness, and preserved here, as the inscription under it conveys, during the last 400 years; near to it is the disgusting mummy and tomb of the Venerabile Serafino Capponi. 17th, the Annunciation, by *Calvart* (Fiammingo). 19th. This magnificent chapel, dedicated to the Madonna del Rosario, contains inscriptions painted on the wall, which inspire very different feelings from that of the founder of the Inquisition, or those of King Hensius and Pepoli: those of Guido, and of Elisabetta Sirani, who died of poison in her 26th year, renewed in 1808 by Ct. Guidotti; they are both buried here. The chapel contains a series of small paintings representing the 15 mysteries of the Rosary; the Presentation in the Temple is by *Calvart*; the Descent of the Holy Spirit, by *Cesi;* the Visitation, and the Flagellation of the Saviour, are by *Lod. Caracci;* the Assumption is by *Guido.* The statues over the altar are by *Angelo Piò:* the painting of St. John the Evangelist is by *Giuseppe Marchesi.* The ceiling, painted in 1656, is an able work of *Michel Angelo Colonna* and *Agostino Mitelli.* In the vestibule leading to the N., the side door, is the fine tomb of the celebrated jurisconsult Alessandro Tartagni, of Imola, by the Florentine sculptor Francesco di Simone; and opposite that of the Volta family, with a statue of S. Procolo, by Lazzaro Casario. 22nd chapel, St. Raimondo crossing the sea on his mantle, by *Lod. Caracci.* 23rd. This chapel contains a bust of S. Filippo Neri, from a cast taken after death.

The *Sacristy* has also some pictures and other objects of interest: the Birth of the Saviour, or "La Notte," by *Luca Cangiasi*, is considered by many as a repetition of the smaller painting preserved in the academy. The Paschal Lamb is attributed to *Vasari.* The S. Girolamo is by *Leonello Spada.* The *intarsia*-work of the cupboards and of the entrance door are by the artists who executed those of the choir. The large statues of the Virgin and of San Domenico are of cypress wood, and, according to the verses inscribed underneath, were carved out of a tree which St. Dominick himself had planted —one of those, perhaps, which Evelyn saw growing at the period of his visit in the quadrangle of the convent.

The Cloisters of the adjoining convent of San Domenico, the outer one of which is supposed to be that built in 1231 by Niccolò di Pisa, contains some inscriptions and ancient tombs, among which are to be noticed that of Gio. d'Andrea Calderini, the work of the Venetian Jacopo Lanfrani, in 1238; and that of Bartolommeo Salicetti, by Andrea da Fiesole, in 1412. There is still preserved here a portion of a painting by *Lippo di Dalmasio*, representing the Magdalen at the feet of Christ, which Malvasia describes as his earliest public work; the head of the Magdalen is lost. Near it is a Crucifixion, with S. Lorenzo presenting a Doctor kneeling; it bears the inscription *Petrus Johanis* (Pietro di Giovanni Lianori?), and is of the 14th century. On leaving the convent, under the portico built by Niccola Barella, leading up the Via di S. Domenico, on the l. hand, is a picture of the Virgin and Child, with St. John, by *Bagnacavallo.*

The elegant *Ch. of S. Bartolommeo di Porta Ravegnana* was commenced in 1653, on the site of a more ancient building erected in 1530, from the designs of Andrea da Formigine. The original site was occupied by an ancient ch. built in the 5th century by S. Petronius on the foundations of one of the early Christians. The portico of Formigine is still preserved; and the bas-reliefs of its pilasters, the work of Lombard sculptors, are well worthy of observation. The ch. contains some interesting paintings: in the 2nd chapel is S. Carlo Borromeo kneeling at the tomb of Varallo, by *Lod. Caracci.* 4th, the Annunciation, significantly called "del bell' Angelo," a beautiful and expressive work of *Albani;* by whom also are the lateral pictures representing the Birth of the Saviour and the Angel warning Joseph

to fly out of Egypt. 7th, "The picture over the high altar is by *Franceschini*, representing the Martyrdom of St. Bartholomew, a grand but horrible picture, yet less savage than the statue of Milan on the same subject, as here at least the actual representation of torture is spared. The saint is tied and drawn up high on a tree for sacrifice; two ferocious figures are seen tightening the ropes, while a third is deliberately preparing to excoriate one of his legs, where a little blood appears, but there only."—*Bell.* 12th, S. Antony of Padua, by *Tiarini.* 13th, the St. Bartholomew, the altarpiece of the old church, is by *Aretusi.* The frescoes, representing the events in the life of S. Gaetano, are by the pupils of *Cignani.* The roof of the ch. was painted by *Colonna*, who is said to have received in payment the 3rd chapel, which he also decorated with his frescoes.

The Ch. of S. Bartolommeo di Reno is remarkable for some works of the Caracci. In the 6th chapel is the Nativity, by *Agostino Caracci*, painted at the age of 27. The two Prophets on the vault of the chapel are by the same master. The two fine pictures of the Circumcision and the Adoration of the Magi are by *Lod. Caracci;* the last of these has been engraved by his cousin Annibale. The marble ornaments are by *Gabriele Fiorini.* The Capella Maggiore contains a miraculous image of the Virgin, of very high antiquity, called "La Madonna della Pioggia." Opposite the stairs leading to the oratory is a large landscape by *Mattioli*, an engraver. The oratory contains the St. Bartholomew, by *Alfonso Lombardo.*

The Ch. of S. Benedetto has, in the 1st chapel, the Marriage of St. Catherine in the presence of 4 Saints, by *Lucio Massari.* In the 2nd, the 4 Prophets are by *Giacomo Cavedone*, and the Annunciation by *E. Procaccini.* In the 4th, S. Antonio Abate beaten by demons, the beautiful "Charity" on the ceiling, and the Virtues of God the Father, are also by *Cavedone.* 5th, S. Francesco di Paolá, by *Gabriele Ferrantini*, one of the masters of Guido. The descent from the Cross, over the high altar, is by *Fiorini* and *Aretusi.* 7th, S. Antony of Padua, by *Cavedone.* 11th, the Virgin holding the crown of thorns, and conversing with the Magdalen on her son's death, an expressive work of *Tiarini;* by whom are also the Prophets and the Angels on the side walls. In the Sacristy is a picture of the Crucifixion, with the Virgin, the Archangel Michael, and St. Catherine, by *Andrea*, the father of Elisabetta, *Sirani*, retouched by Guido.

The Ch. of Santa Maria della Carità, attached to a Franciscan convent, suppressed in 1798, and converted into a military hospital, contains, in the 1st chapel, the Visitation by *Galanino*, extolled by Malvasia. The 3rd chapel contains the picture of St. Elizabeth of Hungary in a swoon at the Saviour's appearing to her, by *Franceschini.* Over the high altar are the Virgin and Child, and Charity and St. Francis, another joint work of *Fiorini* and *Aretusi.* 5th, the Virgin and Child, St. Joseph and St. Antony of Padua, by *Felice*, son of *Carlo Cignani.* 6th, Sta. Anna, by the elder *Bibiena.*

The ancient Oratory of Sta. Cecilia, behind the ch. of S. Giacomo Maggiore. (p. 47, the Sacristano of which has the keys), erected in 1481 at the expense of Giovanni II. Bentivoglio, once celebrated for its frescoes by early painters of Bologna, was desecrated during the French occupation, but it still exhibits many interesting fragments for study. The following enumeration of the subjects, commencing on the rt. hand, may be useful, although, from the state of ruin in which the edifice is, it will be difficult to recognise many of them:—1, The Marriage of St. Valerian with Sta. Cecilia, by *F. Francia.* 2, Valerian instructed in the faith by St. Urban, by *Lor. Costa.* 3, The Baptism of Valerian, by *Giacomo Francia* (?). 4, the Angel crowning the betrothed Saints with garlands of roses, by *Chiodarolo.* 5, the brothers Valerian and Tiburtius beheaded in the presence of the Prefect. 6, Their Funeral. 7, Sta. Cecilia and the Prefect: these three subjects are by *Amico Aspertini.* 8, Sta. Cecilia placed in the boiling bath, by *Giacomo Francia.* 9, the Saint distributing her riches to the

poor, by *Costa*. 10, her Funeral, a very graceful composition, by *Francesco Francia*. In order to preserve what remains of these interesting works the government has undertaken to repair the chapel, and has given it to the Accademia delle Belle Arti, to be in future used in its religious ceremonies. In the interior of the suppressed convent are some good specimens of terra-cotta ornaments.

The Ch. of the Celestini, with a façade from the designs of Francesco Tadolini, 1765, has in its 1st chapel one of the best works of *Lucio Massari*—the Saviour appearing to the Magdalen in the form of a dove. The painting at the high altar, representing the Virgin and Child, with John the Baptist, St. Luke, and S. Pietro Celestino, is by *Franceschini*. The paintings on the vault of the ch. are by *Boni*.

The Ch. of the Corpus Domini, called also *La Santa* from Sta. Caterina Vigri of Bologna, is attached to a Franciscan nunnery of the same name. The frescoes of the cupola, the roof, and the walls, are by *Marcantonio Franceschini* and *Luigi Quaini*. 1st chapel, St. Francis, with a fine landscape, by *Calvart*. 4th, the Saviour appearing to the Virgin, with the Patriarchs; and the Apostles engaged in the burial of the Virgin, are by *Lodovico Caracci*. The Virgin and Child, the mysteries of the Rosary which surround them, and the two large Angels, are by *Giuseppe Mazza*, by whom are also the bas-reliefs of the high altar. The picture over the high altar, representing the Last Supper, is a celebrated work by *Marcantonio Franceschini*. 6th, the Resurrection is a copy of the famous picture by *Annibale Caracci*, which was carried off by the French and never returned. Through a window in this chapel may be seen the blackened mummy of the Beata Caterina Vigri, sitting in all the pomp of dress, and with a crown upon her head. 8th, The Annunciation, by *Franceschini*, whose masterpiece, the Death of St. Joseph, is in the next (9th) chapel, the ceiling of which is painted in fresco by the same hand.

The Ch. of S. Cristina, attached to the Augustine Convent, is decorated with paintings executed almost entirely at the expense of different nuns. The Ascension, at the high altar, is by *Lodovico Caracci*; the Nativity and the Journey of the Magi, in the 1st chapel, are by *Giacomo Francia*. The figures of St. Peter and St. Paul, in the niches between the pilasters, are the production of *Guido* in his youth.

Ch. of S. Francesco.—This ch., one of the most extensive of the ecclesiastical edifices of Bologna, was desecrated in 1798, and converted into the Dogana or custom-house. It has been restored of late years to its primitive destination, and the walls painted in gaudy colours with execrable taste; the transepts have been restored in the most modern style of classical architecture—a sad eyesore in an edifice of such a pure kind of Italian Gothic; but the interesting sepulchral monuments it contained—the churches of St. Francis throughout Italy being the favourite burying-places—have been destroyed, or transferred to the Campo Santo. The principal object worth notice in the restored edifice is the marble decoration of the high altar, an interesting work of the 14th century by *Giacobello* and *Pietro dalla Massegne*, and for which they received 2150 golden ducats, a very large sum for the period (1388). Amongst other celebrated individuals buried here was Pope Alexander V. (1410). In the adjoining portico are frescoes relating to the life of S. Antonio di Padova, by *Tiarini*, *Tamburini*, *Gessi*, &c. The Bell Tower, of the 13th century, is one of the finest in Bologna.

The *Ch. of S. Giacomo Maggiore*, in the Strada di S. Donato, belonging to the Augustine hermits, was founded in 1267, enlarged in 1497, but never completed. Some of its existing details, however, are interesting, as illustrations of early Italian Gothic. The doorway, which was erected at the expense of the Bentivoglio family, has a canopy in which the shafts supporting it rest on lions, and the lateral compartments have each a large painted window, which lights the side aisles. Its immense

vaulted roof has been much praised for the boldness of its execution. The paintings in the different chapels are the chief objects of attraction. In the 1st chapel, the small fresco of the Virgin, "della Cintura," is by *Francia*, covered up by a more modern one of Cherubim. 4th. The fall of St. Paul, by *Ercole Procaccini*. 5th. Christ appearing to S. Gio. da S. Facondo, by *Cavedone*, who also painted the side walls. 6th. The Virgin throned, surrounded by John the Baptist, St. Stephen, St. Augustin, St. Anthony, and St. Nicholas; a fine work, by *Bartolommeo Passerotti*, much praised by the Caracci. 7th. St. Alexis bestowing alms on the poor, and the frescoes of the arch, by *Prospero Fontana*. 8th. The Marriage of St. Catherine, by *Innocenzo da Imola*, justly called an "opera Raffaelesca," for it is almost worthy of that great master: this is really a magnificent picture. The small Nativity, on the *gradino* underneath, is another beautiful work by the same painter. 10th. St. Roch struck with the plague, and comforted by an angel, by *Lodovico Caracci:* the glory of angels above, and the saints by the side, are by *Francesco Brizzi*. 11th. The four Doctors of the Church are by *Lorenzo Sabbatini;* the Angel Michael, over the altar, by his scholar *Calvart*. Its merit was so much appreciated by Agostino Caracci, that he engraved it. 12th. The chapel of the Poggi family, designed by Pellegrino Tibaldi. The altarpiece, representing the Baptism of our Lord, was finished by *Prospero Fontana*, by desire of Tibaldi. The compartments of the roof are also fine works of Fontana. The grand picture of St. John baptizing, and that in illustration of "Many are called, but few are chosen," are by *Pellegrino Tibaldi:* they are characterised by great power of composition and expression, and are said to have been much studied by the Caracci and their school. 13th. The Virgin, with St. Catherine and St. Lucia, and the Beato Rinieri below, is by *Calvart*. 14th. The Virgin and Child in the air, with SS. Cosimo and Damiano below, and the portrait of one of the Calcina family, patrons of this chapel, are by *Lavinia Fontana*. 15th, said to contain a fragment of the true cross. Over the altar of this chapel, the Coronation of the Virgin with Saints is worthy of observation, as bearing the name of *Jacopo Avanzi*, on which, in the group of St. George and the Dragon, the head of the horse is wonderfully well drawn for the period. The Crucifix bears that of *Simone* (da Bologna), with the date 1370. 18th. The celebrated chapel of the Bentivoglio family, the ancient lords of Bologna, is, on many accounts, the most interesting in this ch. The Virgin and Child, with 4 angels and 4 saints, is one of the most celebrated works of *Francesco Francia*, "painter to Giovanni II., a Bentivoglio." The *Ecce Homo* above is also attributed to this master. In the lunette, one of the visions, the Apocalypse, is in fresco, by *Lorenzo Costa*, retouched by *Felice Cignani*, who painted the Annunciation. The fresco, on the rt. of the altar, of the Virgin throned, with Gio. II., Bentivoglio, and his numerous family in adoration, interesting as a study of costume and character, is by *Lorenzo Costa*, Francia's able scholar (1488). The 2 curious frescoes on the opposite wall, representing triumphs, are probably also by *Costa:* one is a procession of Death drawn on a car by 2 buffaloes, and the other, a beautiful female figure, by black elephants; the numerous figures which follow in these processions are interesting for the costumes of the period. The alto-relievo of Annibale Bentivoglio within the chapel (*ob.* 1458) on horseback is by *Niccolò dall' Arca*. The expressive bas-relief of Giovanni II., on one of the pilasters, is said to have been sculptured by *Francesco Francia*. Outside the Bentivoglio chapel is the fine monument of Antonio Bentivoglio, who perished on the scaffold in 1435, the father of Annibale; it is supposed to have been erected by *Jacopo della Quercia:* the other tomb near it is of Nicolo Fava, an eminent medical professor of the 15th century. 19th. The Christ in the Garden, and in the 20th chapel the St. Peter, St. Paul, and King Sigismund, are by *Ercole Pro-*

caccini. 21st. The Virgin, with John the Baptist, S. Francis, and S. Benedict, by *Cesi*, one of his most pleasing works. 23rd. The Martyrdom of St. Catherine, by *Tiburzio Passerotti.* 25th. The Presentation in the Temple is the masterpiece of *Orazio Samacchini;* it was engraved by Agostino Caracci. The figures on the side walls are also by Samacchini. 29th. The monument to Cardinal Agucci, over the side door of the ch., with the statues and bas-reliefs, is by *Gabriele Fiorini*, from the design, it is said, of Domenichino. 31st. The Last Supper is supposed to be a repetition of the celebrated picture by *Baroccio*, in the Ch. di S. M. sopra Minerva, at Rome, by the painter himself. The frescoes of Melchisedek and Elijah, and the Angels of the ceiling, are good works of *Cavedone.* In the 33rd chapel is a miraculous crucifix in wood, the history of which can be traced as far back as the year 980. Behind the ch. and communicating with the convent is the chapel of Santa Cecilia (described at p. 46); it is entered through the convent, and will be opened by the Sacristano of the ch.

The Ch. of San Giorgio, built by the Servite Fathers, contains a few interesting pictures. In the 4th chapel, S. Filippo Benizio, kneeling before the Virgin and Child in the midst of Angels, was begun by *Simone Cantarini*, and finished in the lower part by *Albani.* The St. George, at the high altar, is by *Camillo Procaccini.* In the 7th chapel, the Annunciation is by *Lodovico Caracci*, and the graceful paintings underneath are by *Camillo Procaccini.* 8th. The Probatica Piscina in this chapel is also by *Lodovico Caracci.* 11th. The Flight out of Egypt, by *Tiarini.*

The Ch. of S. Giovanni in Monte, a fine Gothic edifice with a groined roof, so called from its being on a slight rising, the highest point within the walls of the city, one of the most ancient in Bologna, founded by St. Petronius in 433, and rebuilt in 1221, was restored in 1824, without disturbing in any way the general style of its ancient architecture. The great entrance dates from 1527; the eagle in terra-cotta over it is by *Niccolò dall' Arca.* The interior consists of an aisle separated from the aisles by four rounded arches originally pointed; the arches of the tribune and transepts being still in the latter style. 1st chapel. The Saviour appearing to the Magdalen, by *Giacomo Francia.* 2nd. The Crucifixion, by *Cesi.* 3rd. The St. Joseph and St. Jerome, in the ovals on the side walls, are by *Guercino.* 6th. A small oval Madonna, placed below Mazzoni's picture of the Liberation of St. Peter, is by *Lippo di Dalmasio.* 7th. The Virgin throned with Saints is a fine work of *Lorenzo Costa.* 8th. The miraculous figure of the Virgin, originally in the ancient church of S. Eutropio, was formerly celebrated for its powers in curing the sick: it is of high antiquity. 9th. The S. Ubaldo is a fine work of *Gio. Battista Bolognini.* The picture at the high altar, representing the Virgin with the Almighty and the Saviour, and John the Evangelist, St. Augustin, St. Victor, and other saints below, is by *Lorenzo Costa.* The busts of the 12 Apostles over the stalls of the choir, and the 2 Evangelists, are by *Alfonso Lombardo;* the *intarsia*-work is by *Paolo Sacca*, 1523. The ancient Madonna, on a pilaster, a fresco detached from some suppressed church, is known from authentic documents to be anterior to the year 1000. 12th, or l.-hand transept, the picture of Sta. Cecilia, by *Raphael*, now in the Pinacoteca, was the altarpiece of this chapel until 1796; there is now an indifferent copy in its place. Beneath the altar is buried the Beata Elena Duglioli dall' Olio, at whose expense the Sta. Cecilia was painted. 13th. The figure of the Saviour, carved out of a single block of a fig-tree, is attributed to *Pietro da Pavia*, 1430. 17th. In the 2nd chapel on the l., the St. Francis kneeling, with arms crossed upon his breast, adoring the crucifix, here represented lying upon the ground, is a powerfully expressive work by *Guercino.* The adjoining convent, whose cloisters were designed by *Terribilia* in 1548, has been converted into a prison. On the stairs leading from the ch. to the Via di S. Stefano are several tombstones and in-

scriptions formerly on the floor of its nave and aisles.

The Ch. of *St. Gregorio*, almost entirely rebuilt after the earthquake of 1779, contains, in the 6th chapel, one of the early oil paintings of *Annibale Caracci:* the Baptism of the Saviour. In the 8th chapel, the St. George delivering the Queen from the Dragon, with the Archangel Michael above pursuing the demons, and likewise the picture of God the Father, are by *Lodovico Caracci.* The picture over the high altar, representing St. Gregory's miracle of the Corporale, is by *Calvart.*

The Ch. of *S. Leonardo* contains, in its 1st chapel, the Annunciation, by *Tiarini*, in which the Almighty, holding a dove as the symbol of the Holy Spirit, is represented as awaiting the answer of the Virgin to the announcement of the Angel. The altarpiece, the Martyrdom of St. Ursula, and the St. Catherine in prison, converting Porphyrius and the wife of Maximianus to Christianity, are both excellent works by *Lodovico Caracci.*

The Ch. of *Sta. Lucia*, a large modernized edifice with a very bare look, is, perhaps, more remarkable for a curious literary relic preserved there—a long letter written by St. Francis Xavier, in Portuguese, which is exposed with singular homage on the festival of that saint—than for its works of art, although there are several pictures which deserve notice, among which may be specified the Sta. Lucia and Sta. Anna, with the Virgin and Child, at the high altar, by *Ercole Procaccini;* the Death of St. Francis Xavier, considered the best work of *Carlo Antonio Rambaldi*, in the 6th chapel; the Virgin and Child, with John the Baptist, S. Carlo, and Sta. Teresa, by *Carlo Cignani*, in the 7th chapel: and in the Sacristy, the Crucifixion by *Lavinia Fontana;* and the Conception, one of the first works of *Calvart* while yet a pupil of Sabbatini.

The Ch. of the *Madonna del Baraccano* was so called from a Confraternità, established in 1403, in honour of the miracles performed by a picture of the Virgin painted on a bastion of the city walls, called "Il Baraccano di Strada Santo Stefano." Over the portico, constructed from the designs of Agostino Barella, is a statue of the Virgin by *Alfonso Lombardo.* At the high altar the miraculous picture of the Virgin bears the name of *Francesco Cossa*, of Ferrara, who repainted it in 1450, with the addition of 2 portraits, of Gio. I. Bentivoglio, and of Maria Vinciguerra. The frieze of flowers which adorns this altar, and other sculptures of the chapel, are graceful works by *Properzia de' Rossi.* The Virgin and Child, with SS. Joseph and Joachim, in the 4th chapel, is by *Lavinia Fontana;* and the St. Catherine, in the 5th, is by *Prospero Fontana.*

The *Madonna di S. Colombano* is remarkable for being covered internally by frescoes, painted by various pupils of Lodovico Caracci. The St. Francis on the rt. wall is by *Antonio*, son of *Agostino Caracci;* the Virgin and Child, with Joseph gathering dates, is by *Spada;* the Sibyl over the side door, and the Coronation of St. Catherine, are by *Lorenzo Garbieri;* the Sta. Marta conversing with the Saviour, before whom the Magdalen is kneeling, is by *Lucio Massari*, on the vault above; by whom are also the Sibyl over the other door, and the angel bearing the palm of martyrdom to Sta. Ursula; the infant Saviour playing with St. John in the presence of little angels is by *Paolo*, brother of *Lodovico Caracci*, who gave the design. In the upper oratory, the frescoes representing the Passion were all, it is said, the result of a trial of skill among the younger pupils of the Caracci; among them, the fine picture of St. Peter going out weeping from Pilate's house, by *Albani*, may be particularly noticed. The Virgin, over the altar of this ch., is by *Lippo Dalmasio.*

The Ch. of the *Madonna di Galliera*, near the Cathedral, a very handsome ch. inside, contains some interesting paintings. In the 1st chapel (del Crocifisso) the frescoes on the ceiling, representing the Death of Abel, and the Sacrifice of Abraham, are the last works of *M. Angelo Colonna.* In the 2nd, the St. Antony of Padua is by *Girolamo Donnini*, the pupil of Cignani. In the 3rd, the Virgin and Child, with Joseph, S. Francesco di Sales, and

S. Francesco d' Assisi, is by *Franceschini*, who painted the frescoes of this chapel. The Capella Maggiore contains a very ancient painting of the Virgin and Child; the figures of the angels adoring this painting are by *Giuseppe Mazza*. In the 4th, the Incredulity of St. Thomas is by *Teresa Muratori*, celebrated as much for her talent in music as in painting; the angels above, frequently praised for their delicacy and grace, are said to have been added by her master, Gio. Giuseppe dal Sole. The 5th chapel contains the picture of the infant Christ between his father and mother, by *Albani*; the Adam and Eve in oil, the Cherubim and the Virtues in fresco, are by the same master. In the 7th is S. Filippo Neri in ecstacy, by *Guercino*. In the Sacristy, St. Philip, the Beato Ghislieri, the Conception, and the S. Francesco di Sales, are by *Elisabetta Sirani*. The Celestial Love, and the St. Elizabeth Queen of Hungary, are by *G. Andrea Sirani*. The Assumption is by *Albani*. The adjoining oratory, built from the designs of Torreggiani, has over the entrance door a fresco of a dead Christ by *Lodovico Caracci*.

Sta. Maria Maddalena di Porta Mascurella contains, at the first altar, a Madonna, S. Onofrio, and S. Vitale, by *Tiburzio Passerotti*; and at the 3rd, St. Francis, and St. James, by the same. The Virgin, with S. Sebastian and S. Roch, is by *Bagnacavallo*. The oratory contains an altarpiece by *Ercole Procaccini*, restored by Giovannini; the Archangel Gabriel and the Virgin by *Giuseppe Crespi*, and other works by his two sons.

Sta. Maria Maggiore, one of the ancient churches of the city, contains some good works by *Tiarini*. At the 1st altar, St. John the Evangelist dictating to St. Jerome is a pleasing example of this master. The 3rd altar has a very ancient wooden crucifix. The 5th has a Madonna and Child, with St. James and St. Antony, by *Orazio Samacchini*. The 7th was decorated by *Carlo Francesco Dotti*. The 9th has a Virgin, Child, and St. John, painted by *Franceschino Caracci*; the 1st and 2nd on l. on entering the ch. a picture of the Madonna with 2 saints of the 15th centy., attributed on doubtful grounds to *Carlo Crivelli*.

The Ch. of *Sta. Maria della Vita*, founded in 1260, by the Beato Riniero of Perugia, who devoted himself on this spot to the relief of the sick, was entirely remodelled in the last century. In the 2nd chapel are preserved the bones of the Beato Buonaparte Ghisilieri, brought here, in 1718, from the suppressed ch. of S. Eligio. The picture representing the Beato Buonaparte and St. Jerome is by *Aureliano Milani*. The 3rd chapel contains an Annunciation, with S. Lorenzo underneath, painted by *Tamburini* from the design of *Guido*, who is said to have retouched it. At the high altar, a fresco of the Virgin and Child is by *Simone da Bologna*; the marble ornaments are by *Angelo Venturoli*. The two marble statues by the side are by *Petronio Tadolini*; and those in plaster by *Giacomo Rossi*. A curious object at this altar is the medallion portrait of Louis XIV., painted by Petitot, and set in diamonds: it was given by the king to Count Malvasia, in return for his presentation copy of the 'Felsina pittrice,' and bequeathed to this ch. by that learned writer. In the 5th chapel is another gift of Count Malvasia, the bust of S. Carlo Borromeo, the head of which is of silver. In the Sacristy is a picture of S. Eligio, attributed to *Annibale Caracci*, and in the oratory is the masterpiece of *Alfonso Lombardo*, a bas-relief, representing the death of the Virgin in the presence of the apostles, whose heads are said to have inspired many painters of the Bolognese school. The Beato Riniero healing the sick during the plague is by *Cavedone*, whose history is scarcely less affecting than that of Properzia de' Rossi. Cavedone, at the death of his son, was so much oppressed with grief that he lost his talent, and with it his employment: his old age was passed in beggary, and, after having contributed so much in early life to the decoration of the churches and palaces of his native city, he was allowed to die in a stable.

The fine ch. of *S. Martino Maggiore* belonged to the Carmelite Friars from the 14th centy. to the period of the

French invasion. The Adoration of the Magi, in the 1st chapel, is one of the most graceful works of *Girolamo de' Carpi*; the Annunciation, over the side door, is by *Bartolommeo Passerotti*, and the alto-rilievo of S. Martin by *Manzini*, 1530. In the 4th chapel is a picture of St. Joachim and St. Anna, with the date 1558, by *Giovanni Turaschi*. In the 5th is the picture of the Virgin and Child, with a sainted bishop on one side, and Sta. Lucia on the other, with St. Nicholas below, giving their dowry to 3 young girls, by *Amico Aspertini*, the pupil of Francia, called "dai due pennelle," because he worked with both hands, holding at the same time a brush for light and another for dark tints. The 7th chapel contains the only work in Bologna by *Girolamo Sicciolante*, the imitator of Raphael: it represents the Virgin and Child, with St. Martin, St. Jerome, &c., and contains a portrait of Matteo Malvezzi, for whom it was painted. Near the door of the Sacristy is the monument and bust of the eloquent Filippo Beroaldi the elder, by *Vincenzo Onofrio*. Above it is the Ascension, by *Cavedone*. In the 8th chapel is an Assumption, attributed to *Perugino*. In the 9th is the grand picture of St. Jerome imploring the Divine assistance in the explanation of the Scriptures, by *Lodovico Caracci*. In the 10th is the Crucifixion, with St. Andrew, and the Beato Pietro Toma, by *Cesi*. The 11th was entirely painted by *Mauro Tesi*, an eminent artist of the last centy. In the 12th chapel is the Madonna and Child, with several saints, by *F. Francia*, as well as the paintings of the Saviour above, and bearing the Cross below. The St. Roch in the painted glass of the window over the altar is by the Beato *Giacomo da Ulmo*. The oratory, formerly the conventual library, was painted by *Dentone*; the Dispute of St. Cyril is by *Lucio Massari*. The altarpiece, representing the Incredulity of St. Thomas, is a fine work of *Giampietro Zanotti*, painted for the suppressed ch. of S. Tommaso del Mercato. In the cloister are several sepulchral monuments, among which may be particularly noticed those of 2 Professors of Law of the Saliceti family; the one bearing the date of 1403 has in front a curious bas-relief of a Professor lecturing, and is attributed to *Andrea da Fiesole*; the second, of a certain Petrus, having a similar bas-relief with 6 bearded students, is of 1503.

The Ch. of *Sta. Maria della Pietà*, better known as *I Mendicanti*, near the Porta di San Vitale, which the great masters of the Bolognese school had enriched with some of their finest works, was stripped of its most valuable treasures at the first invasion by the French; the Madonna della Pietà by Guido, the St. Matthew by Lodovico Caracci, the S. Alò and S. Petronius of Cavedone, are in the gallery; and the Job of Guido, which accompanied them to France, has never been restored. Among the most interesting paintings which remain are the following: at the 1st altar, the Sta. Ursula, by *Bartolommeo Passerotti*. 2nd, Christ feeding the Multitude, by *Lavinia Fontana*. 3rd, St. Francis, with S. Luigi Gonzaga and S. Francesco Borgia, by *Ercole Graziani*. 4th, the 2 miracles of S. Alò, by *Cavedone*; one representing the saint seizing the devil by the nose in the disguise of an old woman; the other, the saint bringing back a horse's foot which he had carried to the forge in order to have it shod with more convenience. 7th, entirely painted by *Tiarini*. 8th, the Flight out of Egypt, with a fine landscape, and the paintings on the side walls, by *Mastelletta*. 10th, the St. Anna adoring the Virgin in a vision, by *Bartolommeo Cesi*. 11th, the Crucifixion, with the Virgin, St. John, and other saints, by the same master.

The Ch. of *S. Mattia*, formerly belonging to the Domenican Nuns, contains 3 interesting paintings: an Annunciation, by *Faccini*, at the third altar; in the 7th chapel, the Virgin with Saints, God the Father above, and a gradino containing 5 small compositions, by *Innocenzio da Imola*; and the Virgin appearing to S. Hyacinth, with 2 angels, painted by *Guido* in his 23rd year.

S. Niccolò di S. Felice, modernised in the last centy., has a fine painting in the 9th chapel by *Annibale Caracci*, the Crucifixion, with the Madonna

and 4 Saints. Over the entrance door is a head by *Alfonso Lombardo.*

The Ch. of *S. Paolo,* built by the Barnabite fathers in 1611, was restored in 1819. The marble statues of St. Peter and St. Paul on the façade are by *Domenico Mirandola.* At the 1st altar, the Christ in the Garden, and the Christ bearing the Cross, are by *Mastelletta.* At the 2nd is the fine painting of Paradise, by *Lodovico Caracci.* The small Madonna underneath is by *Lippo di Dalmasio.* In the 3rd are the Nativity, and the Adoration of the Magi, by *Cavedone,* which is regarded as his masterpiece. The frescoes on the vault, representing the Circumcision, the Flight out of Egypt, and the Dispute with the Doctors, are by the same painter. At the 4th altar is the Purgatory by *Guercino,* in which St. Gregory is represented as showing to the souls the Almighty, the Saviour, and the Virgin in heaven. At the high altar the 2 statues of St. Paul and the Executioner are by *Alessandro Algardi,* who is said to have given Facchetti the design of the Tribune, and to have sculptured the ivory Crucifix with the symbols of the Evangelists. At the 7th, the S. Carlo Borromeo carrying the cross through Milan during the plague, and the other pictures of the same saint on the side walls, are by *Lorenzo Garbieri.* At the 8th, the Communion of St. Jerome, and the other paintings of this chapel, are by *Massari.* At the 9th, the Baptism of the Saviour, and the Birth and Burial of St. John the Baptist, are by *Cavedone.*

The Ch. of *S. Procolo* belonged before the French occupation to the Benedictine monks of Monte Cassino; its foundation is of very ancient date, but the present one was built in 1536. Over the principal entrance is a Virgin and Child with S. Sisto and S. Benedict, a beautiful example of *Lippo di Dalmasio,* painted in *oil,* and therefore adduced by Malvasia and Tiarini as a proof of the much higher antiquity of oil-painting than Vasari had supposed. Beneath the organ is the Almighty surrounded by a glory of Angels over the Magi, in relief, copied by *Cesi* from a design of Baldassare Peruzzi, formerly in the Bentivoglio palace. In the 2nd chapel, the St. Benedict in ecstasy is also by *Cesi,* who is buried in this ch. In the 6th, the Virgin in glory, with some Benedictine saints, is one of the last works of *Ercole Graziani* the younger. In the 8th chapel, designed by Torreggiani, is the marble mausoleum in which are preserved the bodies of the 2 martyrs who gave their names to this ch.—S. Proculus, a soldier, and S. Proculus, a bishop, found in the ancient subterranean ch. in 1380. In the 9th chapel, the S. Mauro is by *Ercole Graziani.* On a wall adjoining the ch. the following inscription to the memory of a person called Procolo, buried in the ch., who was killed by one of the bells falling on him as he was passing under the campanile, was much admired in the last century, when this kind of play upon words was more in fashion than it is now:—

"Si procul a Proculo Proculi campana fuisset,
Jam procul a Proculo Proculus ipse foret."

The Ch. of *S. Rocco,* converted in 1801 into a "Camera Mortuaria," or Dead-house, is remarkable for one of those agreeable examples of generous and patriotic rivalry for which the school of Bologna was particularly distinguished. The *oratory* is covered with the frescoes of the young artists of the period, who, for no greater sum than two pistoles each, adorned its walls with paintings illustrating the life of S. Roch, and other suitable subjects. Their zealous emulation has been justly described as a "tournament of painting." They represent events in the life of the saint, and of the patron saints of Bologna.

The Ch. of the *Santissimo Salvatore* has some interesting paintings. In the 1st chapel is the Beato Canetoli refusing the Archbishopric of Florence, by *Ercole Graziani.* In the 2nd is a Resurrection, by *Mastelletta.* In the 3rd, the Adoration of the Magi, by *Prospero Fontana.* The Miracle of the Crucifix bears the inscription, "*Jacobi Coppi,* civis Florentini, opus, 1579," and is mentioned by Lanzi as one of the best pictures in Bologna prior to the time of the Caracci. In the 8th is

a picture of the Virgin and St. Thomas à Becket, "S. Tommaso di Cantuaria," by *Girolamo da Treviso*, formerly at the altar "de' Scolari Inglesi" in the old ch. The Judith going to meet the Hebrew Damsels with the Head of Holofernes is by *Mastelletta*. The Virgin holding the Infant Saviour to St. Catherine, with St. Sebastian and St. Roch, is a fine work of *Girolamo de' Carpi*. The finely-preserved painting of the Virgin crowned, underneath this picture, is of the 14th century. In the choir, the Saviour bearing his cross was designed by *Guido*, who painted the head, and retouched the whole picture, after it was finished by *Gessi*. Of the 4 Prophets, the David is by *Cavedone*. The subjects illustrating the miraculous crucifix are by *Brizzi*, and the St. Jerome is by *Carlo Bonone*. In the 6th chapel is a striking Nativity by *Tiarini*; in the 7th, a fine Crucifixion surrounded by Saints, by *Innocenzo da Imola*; in the 8th, the Ascension, by *Carlo Bonone*; in the 9th, St. John kneeling before the aged Zacharias, by *Garofalo*. The 4 doctors of the Church, painted over the 4 small chapels, are by *Cavedone*. The large picture over the door, representing the Marriage of Cana, is by *Gaetano Gandolfi*, a modern painter of Bologna. In the Sacristy, the frescoes of the roof are by *Cavedone*; the S. Dominick is attributed to *Guercino*; and the St. John the Baptist, with the Lamb, to *Simone Cantarini*; the Madonna is by *Mastelletta*. Paolo Antonio Barbieri, the brother of Guercino, is buried in this ch.; the affectionate wish of the great painter to be buried in the same grave, although unfulfilled, deserves to be commemorated by an inscription.

The Ch. of the *Servi*, or *Sta. Maria de' Servi*, in the Via Maggiore, in front of which is the grand *Portico de' Servi*, built upon marble columns, in 1392, by Fra Andrea Manfredi of Faenza, General of the Servites, presents a series of interesting frescoes in the lunettes, illustrating various events in the life of S. Filippo Benizzi. Of these 20 subjects, the principal are by *Cignani Giovanni Viani*, *Peruzzini*, *Giuseppe Mitelli*, *Lorenzo Borgonzoni*, &c. The ch. is remarkable for some fine paintings. In the 2nd chapel on the rt., the Virgin giving the conventual dress to the 7 founders of the order is one of the last works of *Franceschini*, painted by him when nearly 85 years of age. 4th, the Death of Sta. Giuliana Falconieri is by *Ercole Graziani*. 5th, the Paradise, a large and elaborate work, by *Calvart*. 7th, the Madonna di Mondovì, with angels and saints, John the Baptist, S. James, and S. Francesco di Paolo, by *Tiarini*. In the 10th chapel is preserved a marble pitcher, said to have been used at the marriage of Cana, presented by Fra Vitale Baccilieri, General of the Servites, who had been ambassador to the Sultan of Egypt in 1350. At the cloister-door is the monument of the senator Gian-Giacomo Grati, with a marble bust by *Teodosio*. The monument at the door of the Sacristy is that of Lodovico Leoni, by *Giacomo Ranuccio*. In the 12th chapel, the miracle of S. Gregory at mass is by *Aretusi* and *Fiorini*; the 10,000 crucified near this is by *Elisabetta Sirani*. In the 14th, the Virgin and Child painted on the wall, and 2 saints by the side, are by *Lippo di Dalmasio*; opposite, the Beato Gioacchino Piccolomini fainting during the celebration of mass is by *Ercole Graziani*; the Madonna above it is another work of *Dalmasio*. 15th, St. Joachim and St. Anna, by *Tiarini*. On the front of the adjoining door is a sepulchral tablet to Fra Andrea Manfredi of Faenza, the eminent architect and general of the order, by whom the ch. was founded. 16th, S. Onofrio, by *Calvart*. 17th, on one of the pilasters is a memorial of this artist, erected by Fantuzzi. In the 20th chapel, the fresco representing the soul of S. Carlo in heaven was painted by *Guido*, gratuitously, in one day. 22nd, the Annunciation, a fine work by *Innocenzo da Imola*. The frescoes of the roof and side walls are by *Bagnacavallo*. 24th, the St. Andrew adoring the Cross prepared for his martyrdom, a fine picture by *Albani*. The monument of the Cardinal Ulisse Gozzadini has a fine portrait of that prelate in Roman mosaic. 26th, the Noli-me-tangere is

another fine work of *Albani*. The large painting of the Nativity of the Virgin, with numerous figures, over the door, was the last work of *Tiarini*.

The Ch. of the *SS. Trinità* has, at the 2nd altar, the Birth of the Virgin, by *Lavinia Fontana*. At the high altar is the S. Roch supplicating the Virgin, by *Guercino*. At the 7th altar is the Madonna in glory, with SS. Girolamo, Francesco, Donino, and Apollonia, and some children playing with the cardinal's hat, by *Gio. Battista Gennari*, of Cento.

The very ancient ch. of *SS. Vitale ed Agricola*, giving its name to the street leading towards Ravenna, consecrated in 428 by St. Petronius and St. Ambrose, has a graceful painting of *F. Francia*, covering the ancient image of the Madonna in the 8th chapel. Beside it are 2 fine frescoes, one representing the Nativity, by his son *Giacomo*, and the other the Visitation, by *Bagnacavallo*. Opposite is an inscription recording the consecration of the ch.: the column, with a cross of the early Christians, brought here in 1832, formerly stood on the spot in the adjoining street where S. Vitale and S. Agricola suffered martyrdom. The 2nd chapel has a picture by *Tiarini*, the Virgin dismounting from the ass during the flight from Egypt.

The Piazza Maggiore, called also the Piazza del Gigante, was the Forum of Bologna in the middle ages: it is still surrounded by remarkable edifices rich in historical associations, the relics of the once formidable republic. It was considered by Evelyn, in his time, as the most stately piazza in Italy, with the single exception of that of San Marco at Venice. The ch. of San Petronio has been already described; the other buildings which give an interest to this spot are the Palazzo Pubblico, the Palazzo del Podestà, and the Portico de' Banchi. On entering the Piazza, the attention of the traveller is arrested by the magnificent fountain called

The *Fontana Pubblica*, or the Fontana del Gigante, constructed in 1564, while Cardinal (since S. Carlo) Borromeo was legate: the general design is by *Lauretti*; the pedestal and the basin are by *Antonio Lupi*; and the Neptune, with the other figures and bronze ornaments, are by *Giovanni di Bologna*. The Neptune, one of the most celebrated works of that great master, is 8 ft. high, and the weight of the bronze employed in the figures is said to be 20,012 Bolognese pounds. The cost of the fountain, with its pipes and aqueducts, amounted to 70,000 golden scudi. The merits of the Neptune have been very differently estimated by different critics. Forsyth says he "saw nothing so grand in sculpture" at Bologna: "the Neptune is admired for the style, anatomy, and technical details: his air and expression are truly noble, powerful, commanding—perhaps too commanding for his situation." Bell, on the other hand (a high authority on such a subject), says, "Neptune, who presides over the fountain, is a colossal heavy figure, in the act of preaching and wondering at, rather than commanding, the waves of the ocean; boys in the 4 corners are represented as having bathed small dolphins, which they are holding by the tail to make them spout water; while 4 female Tritons fill the space beneath; these fold their marine extremities between their limbs, and press their bosom with their hands, to cause the water to flow. The whole composition and manner is quaint, somewhat in the French style, and such as I should have been less surprised to find at Versailles than at Bologna."

The *Palazzo Pubblico*, or *del Governo*, begun at the end of the 13th century, is one of the great public monuments of the city. Prior to 1848 it was the residence of the Legate and of the Senator, as it is now of the Prolegate or Civil Governor. Its façade still exhibits some traces of the pointed style, but the building has been so altered at various periods, that little uniformity remains. In the upper part of the façade is a Madonna in relief, by *Niccolò dell' Arca*, in gilt terra-cotta. The ornaments of the clock are by *Tadolini*. The entrance gateway is by *Galeazzo Alessi* (1570): the bronze statue of Gregory

XIII. (a native of Bologna), in the niche above, was erected at the cost of his fellow-citizens; it is by *Alessandro Menganti*, called by Agostino Caracci the "unknown Michael Angelo." After the revolution of 1796, in order to save the statue by converting it into that of the patron saint of the Bolognese, the tiara was changed for a mitre, and a pastoral staff placed in the right hand, with the inscription "Divus Petronius Protector et Pater." The pastoral staff is quite out of proportion with the dimensions of the statue. On entering the building is the great court, recently handsomely restored, and beyond in the 3rd court, formerly a garden, we find the beautiful cistern constructed by *Terribilia*, at the cost of 6000 scudi.

A grand staircase *à cordoni*, 85 ft. in length, by *Bramante*, leads us to the upper halls. The bronze bust of Benedict XIV., and the ornaments over the door where it is placed, are by *Giobattista Bolognini*. The great Sala of Hercules takes its name from his colossal statue by *Alfonso Lombardo*. On the rt. is a hall, covered with frescoes, the architectural portions of which are by *Antonio Bibiena*; the figures on the ceiling are by *Angelo Bigari*, and those on the walls by *Scarabelli*. In the adjoining chapel is a fresco of the Virgin, called the Madonna del Terremoto, supposed to have been painted by the school of Francia in 1505. The gallery leading out of the Hall of Hercules is covered with frescoes illustrating the glories of Bologna by *Colonna* and *Pizzoli*. The Sala Farnese, so called from a bronze statue of Paul III., is perhaps the most magnificent. Its roof and walls are covered with fine paintings representing the history of the city, by Cignani, Francesco Quaini, Scaramuccia, Pasinelli, the elder Bibiena, and other eminent artists.

The *Palazzo del Podestà* was begun in 1201, the façade added in 1485 by Bartolommeo Fioravanti: although still an unfinished building, it has an air of grandeur which accords with its character as the ancient seat of municipal authority. Its greatest interest, however, is derived from its having been the prison of Hensius, King of Sardinia, and natural son of the Emp. Frederick II., who was captured by the Bolognese in 1249, and kept here a prisoner until his death. The history of this unfortunate monarch, whose monument we have already noticed in the account of the ch. of S. Domenico, offers a singular illustration of the manners of the middle ages. The haughty republic rejected all the overtures of the emperor for the restitution of his son, and his threats and treasures were equally lost in the attempt to obtain his liberty. During his long imprisonment the prince employed his time in poetical compositions, some of which have been published, and are marked by considerable taste. The young king moreover was beloved in his captivity by a fair damsel of Bologna, Lucia Vendagoli, who succeeded in visiting him under various disguises; and the Bentivoglio family are believed to derive their origin from these mysterious meetings. The great hall is still called *Sala del Re Enzio*, although there is no proof that it was occupied by him; its size, 170 feet by 74, would almost seem conclusive against such a belief. This hall has likewise had its vicissitudes: in 1410 the conclave for the election of Pope John XXIII. was held here; in the last century it was converted into a theatre; it was afterwards used for the game of *pallone;* and was latterly degraded into a workshop. In other parts of the building are the Archives of the Notaries and other public offices. The former are rich in rare and inedited materials for the history of Bologna, and indeed of Italy during the middle ages; among them is pointed out the Bull called 'Dello Spirito Santo,' published at Florence, July 6, 1439, by Eugenius IV., for the union of the Greek and Latin Churches. The lofty tower, called *Torrazzo dell' Aringo*, built upon arcades, is a massive and imposing pile: it was erected in 1264, for the purpose, it is said, of watching Hensius. The statues in terra-cotta of the 4 Saints protectors of the city, on the columns which support its arcades, are by *Alfonso Lombardo*.

The *Portico de' Banchi*, occupying one side of the Piazza, 300 ft. in length, was designed and executed by *Vignola*, who had to adapt it to the irregularities of the old building. Here are some of the most showy shops in Bologna.

Adjoining San Petronio is the building called *Il Registro*, formerly the College of Notaries, presented to that body in 1283 by the learned jurisconsult and chief magistrate Rolandino Passaggeri. The hall, now converted into a chapel, has a Madonna by *Passerotti*; the Sacristy contains, among other documents, a Diploma of the Emperor Frederick III., confirmed by a Bull of Julius II., granting to the Correttore de' Notari the power of creating apostolical and imperial notaries, and the singular privilege of legitimatising natural children.

Private Palaces.—The Palaces of Bologna are numerous, but they are with few exceptions scarcely deserving of a visit; the works of art which formerly gave them celebrity are gradually disappearing; so that it would be difficult to give any description of their moveable contents. Their frescoes, however, like their architecture, cannot be exported; and in both these respects there is much to engage the attention of the traveller.

Palazzo Albergati, in the Strada di Saragozza, is a good example of the architecture of *Baldassare Peruzzi* (1540). Under this palace some foundations of ancient Roman baths have been discovered.

Palazzo Aldrovandi, a name in itself full of interesting associations, was almost entirely rebuilt in 1748, by Card. Pompeo Aldrovandi, on a scale of grandeur worthy of that eminent scholar. The library and the gallery of pictures collected by the Cardinal, and augmented by his successors, have been nearly all dispersed.

Palazzo Arcivescovile, the residence of the archbishop, was built in 1577 by Tibaldi, and has been recently restored and decorated with considerable taste at the cost of Cardinal Oppizzoni, the late Archbp. of Bologna. The apartments are painted by the most eminent modern artists of Bologna, Professors Frulli Pedrini, Fancelli, Fantuzzi, Zanotti, &c.

The *Palazzo Baciocchi*, formerly *Ruini*, is one of the most imposing specimens of domestic architecture in Bologna: its principal façade is by *Palladio*, by whom some of the other details were probably designed. The grand hall is ornamented by *Bibiena*.

The *Palazzo Bentivoglio*, in the Borgo della Paglia, beyond the Cathedral, has been frequently the residence of sovereign princes during their visits to Bologna; it recalls the magnificence of the ancient palace of the Bentivoglios, destroyed by the populace at the instigation of Julius II., who adopted this mode of revenging himself on his great rival Annibale Bentivoglio. In the reprisals which followed, the vengeance of the populace and their chief fell, as we have already stated, on the statue of the pope, one of the masterpieces of Michel Angelo.

Palazzo Bevilacqua Vincenzi, in the Via S. Mammolo (formerly belonging to the Campeggi family), whose architecture is attributed to *Bramantino*, yields to few in the magnificence of its court. The front is a fine specimen of the Diamond Rustic style, surmounted by a fine cornice, with 2 handsome round-headed gateways opening into a spacious court. In one of the chambers is an inscription recording that the Council of Trent assembled here in 1547, having removed to Bologna by the advice of the celebrated physician Fracastorio, under the pretext of contagion.

Palazzo de' Bianchi, in the Strada di San Stefano, has a fine ceiling by *Guido*, representing the Harpies infesting the table of Æneas.

Palazzo Fava, opposite the Ch. of the Madonna di Galliera, is rich in frescoes by the *Caracci*. The great hall contains the first fresco painted by *Agostino* and *Annibale*, under the direction of Lodovico, after their return from Parma and Venice: it represents, in a series of 18 pictures, the Expedition of Jason, and is one of the most interesting examples of the Eclectic School. The small chamber adjoining is painted by *Lodovico*, who has represented the Voyage of Æneas in

12 pictures; 2 of them, the Polyphemus and the Harpies, were coloured by Annibale. The next chamber is painted by *Albani*, with the assistance of Lodovico Caracci: it presents 16 subjects, also from the Æneid. The next chamber is painted by *Lucio Massari*, with the assistance of the same great master. The decorations of the other chambers are by his pupils, the last room being by *Cesi*; subjects of the Æneid prevail throughout the whole. The paintings of a cabinet representing the Rape of Europa are by *Annibale Caracci.*

Palazzo Grassi has the magnificent fresco by *Lodovico Caracci*, representing Hercules armed with a flambeau treading on the Hydra; and some curious cameos by *Properzia de' Rossi*, engraved on peach-stones, and illustrating different events of Scripture history.

Palazzo Guidotti, formerly *Magnani*, is an imposing design of *Domenico Tibaldi.* It is celebrated for the frescoes of the *Caracci*, representing the history of Romulus and Remus, and not inferior either in composition or in colour to those in the Farnese palace. They are called by Lanzi "the miracle of Caraccescan art."

Palazzo Hercolani, restored at the close of the last century from the designs of *Venturoli*, was famous throughout Europe for its pictures. sculptures, and library, rich in MSS. and printed books; but they have nearly all disappeared.

Palazzo Malvezzi Bonfioli, opposite the ch. of S. Giacomo, a fine specimen of palace architecture, by *Vignola*, has in its second court an interesting series of frescoes illustrating the Gerusalemme Liberata, by *Leonello Spada*, *Lucio Massari*, and *Francesco Brizzi.* In the gallery is a portrait by *Domenichino*, a Sibyl by *Guido* in his early youth, and some other fine works of the Bolognese school.

Palazzo Malvezzi Campeggi, in the Via di S. Donato (the other 2 Malvezzi palaces are close by), designed by the Formigini, is remarkable for some tapestries from designs of Lucas von Leyden, presented by Henry VIII. to Cardinal Campeggi, the papal legate in England.

Palazzo Marchesini, formerly *Malvezzi Leoni*, has a façade designed by Girolamo da Treviso. Under this portico is a fine Nativity by *Niccolò dell' Abate*: it was damaged, however, by restoration in 1819. In the great hall and the adjoining chamber is a series of very beautiful paintings by the same master, illustrating the history of Æneas.

Palazzo Marescalchi, formerly so celebrated for its pictures by Correggio, the St. Peter of Guido, the St. Cecilia of Domenchino, and other masterpieces, has been despoiled of its principal treasures. The façade is by *Do. Tibaldi*; the vestibule at the top of the stairs is painted in chiaroscuro by *Brizzi*; and so profusely has art lavished her resources here, that even the chimney-pieces are painted by the *Caracci*, *Guido*, and *Tibaldi.*

Palazzo Pepoli, one of the few specimens of domestic mediæval architecture in Bologna that remain, a huge brick edifice, consisting of an agglomeration of several dwellings. It is situated in the Strada di Castiglione, in the rear of the Foro de' Mercanti. It was erected by Taddeo Pepoli in 1344, and was long the residence of that powerful family; it has more the appearance of a castle than a palace, from its height surmounted by machicollated defences; the original pointed portals leading into it are good specimens of the decorated terra-cotta work of the 14th century. On the opposite side of the street is another palace of the same name, but of more modern architecture, built from the designs of *Torri* in the beginning of the last century, occupying the site of the ancient palace of the great captain Taddeo Pepoli. It is a fine building, with frescoes of *Colonna* and *Canuti*, illustrating the history of Taddeo Pepoli.

Palazzo Piella, formerly the *Bocchi* Palace, was built by *Vignola* for the learned Achille Bocchi, who is said to have had some share in its design. The hall on the ground floor has a ceiling painted by *Prospero Fontana*; its chief interest consists in its connexion with Bocchi, the historiographer of Bologna and founder of the Academy.

Palazzo Ranuzzi, formerly *Lambertini*, in the Via di S. Stefano, built from the designs of Bartolommeo Triachini, is interesting for its paintings by Bolognese masters prior to the Caracci. The most remarkable of these works are the ceiling of the upper hall by *Tommaso Lauretti*, the Virtues by *Lorenzo Sabbatini*, the Fall of Icarus by *Orazio Samacchini*, and the Death of Hercules by *Tibaldi*.

Palazzo Zampieri, once so celebrated for the treasures of its gallery; its famous pictures have been sold; the greater part have been transferred to the Brera Gallery at Milan. But its fine ceilings and chimney-pieces, by the Caracci and Guercino, are well preserved and will amply repay a visit.—I. In the 1st hall, the ceiling, painted by *Lodovico Caracci*, represents Jupiter with the Eagle and Hercules; "in form, dignity of feature, and magnificence of character," says John Bell, "finely suited to harmonise as a group. The muscular figure and gigantic bulk of Hercules is imposing without extravagance; a perfect acquaintance with the human figure is displayed with admirable foreshortening and great skill and boldness in composition and execution. The artist's knowledge of anatomy is discoverable from his correct proportions and fine bendings, but is not obtruded on the eye by caricatured or forced lines." The chimney-piece of the same apartment has a painting by *Agostino Caracci*, representing Ceres with her torch in search of Proserpine, and, in the background, the Rape of the latter.—II. The 2nd hall has a ceiling by *Annibale Caracci*, representing the Apotheosis of Hercules, conducted by Virtue.—III. The ceiling of the 3rd hall, by *Agostino Caracci*, represents Hercules and Atlas supporting the Globe. The chimney-piece of this hall, by the same master, represents Hercules holding down Cacus, preparing to pierce him with the sharp end of his club.—IV. In the 4th hall, the ceiling, representing Hercules strangling Antæus, is by *Guercino*. "A superb piece, with fine deep-toned colouring, and wonderful power of chiaroscuro. The figure of Hercules is very grand, but seems to have occupied rather too much of the artist's care. Antæus is wanting in vigour; the resisting arm is not drawn with force or bulk corresponding to the action; neither are the figures sufficiently connected. But the whole piece, although liable to these criticisms, is a work of great vigour and unquestionable merit. In one of the accompanying ornaments of the ceiling of the next rooms there is a beautiful little painting by *Guercino*, of Love (I think it should have been Ganymede) carrying off the spoils of Hercules, the skin of the Nemean lion, and the club. The motto under it is 'Iter ad superos gloria pandet.'"—*Bell.*

One or two of the great halls have been converted into a receptacle or kind of bazaar for the sale of pictures, of which a vast number of bad ones may always be found there.

Palazzo Tanari has several interesting paintings: the Bath of Diana, the Toilet of Venus, St. Paul shaking off the Viper, and the Last Supper, are by *Agostino Caracci*; the Kiss of Judas, and the Birth of Alexander, are by *Lodovico*; the Assumption of the Virgin, and the Cumæan Sibyl, are by *Guercino*; a Madonna by *Guido*; the portrait of *Albani* is by himself; the portrait of S. Carlo Borromeo by *Carlo Dolci*; the portrait of a Cardinal by *Tintoretto*.

Palazzo Zambeccari di S. Paolo had a fine gallery, rich in works of the Caracci and other masters. Among these may be noticed Jacob's Ladder, and Abraham at table with the Angels, by *Lodovico Caracci*; the Dead Christ, by *Agostino*; the Sibyl, the Elijah, and the Madonna and Child, by *Guercino*; the Marriage of St. Catherine, by *Albani*; portrait of Cardinal de' Medici, by *Domenichino*; his own portrait, by *Baroccio*; St. John, by *Caravaggio*; a St. Sebastian, and the portrait of Charles V., by *Titian*; a fine Landscape by *Salvator Rosa*; the Marriage of Anne Boleyn, by *Giulio Romano*; and the 6 Mistresses of Charles II., by *Sir Peter Lely*. Besides these works, there is a Crucifixion, in silver, a very beautiful work attributed to *Benvenuto Cellini*. On the entrance-door are 2 bronze Lion-headed knockers by *Giovanni di Bologna*.

An interesting modern residence is the *Casa Rossini*, in the Via Maggiore, built in 1825 for the great "Maestro," who resided here until the Austrian occupation, when he voluntarily removed to Florence. It is covered with Latin inscriptions in large gold letters, taken chiefly from classic writers. In the front is the following from Cicero:—

"Non domo dominus, sed domino domus."

On the side is an inscription from the Æneid:—

"Obliquitur numeris septem discrimina vocum
Inter odoratum lauri nemus."

Another interesting house is that of Guercino, in which the great painter lived during his residence at Bologna: it is in the small piazza behind the Ch. of St. Niccolò degli Albári, No. 1647. The house of Guido has a fresco of 2 angels holding a crown, painted by him, on the exterior.

Of the other public buildings and institutions of Bologna, one of the most interesting to the architectural antiquary is the *Foro de' Mercanti*, or Palazzo della Mercanzia, the best preserved example of Italian Gothic in the city. It was built in 1294 of moulded brickwork, and restored as it now stands in 1439 by the Bentivoglios during their political ascendency. It is the seat of a Chamber of Commerce; but it has nothing beyond its exterior architectural details to interest the traveller.

Near the *Foro de' Mercanti* is a large open space, from which branch off the four streets leading to the gates of the city. Here are the 2 celebrated leaning towers, called the Torre degli Asinelli and the Torre Garisenda, the most remarkable edifices in Bologna, but so destitute of architectural attractions, that Mr. Matthews compares them to the "chimney of a steam-engine, blown a little out of the perpendicular." The *Torre Asinelli*, begun in 1109 by Gherardo degli Asinelli, was proved, by the investigations of Tadolini, to have been finished at different periods. It is a square and of massive brickwork, divided into 3 portions: the lowest has a projecting battlement, which is occupied by shops; the others contract as they ascend; and the whole is surmounted by a cupola. The height from the street to the apex of the cupola is 256 Bolognese feet 7 inches, according to Bianconi and other local authorities, or 318 Eng. feet. The inclination of the tower was ascertained by careful measurements, in 1706, to be 3 feet 4 inches, as is recorded by an inscription under the statue of St. Michael the Archangel, in the niche of the western wall. After the earthquake of 1779, it was again measured, but no alteration was discovered. In 1813, the Abbatè Bacelli, professor of natural philosophy in the University, assisted by Professor Antolini, again measured the inclination, and found that it had slightly increased. A flight of 447 steps, which is one of the rudest and most impracticable in Italy, conducts to the summit. The view is fine, extending to the hills about Verona, the Euganean hills, and the more distant Alps; embracing, in the plain, Modena, Ferrara, and Imola; and bounded on the S. by the lower slopes of the Apennines, studded with villages and beautifully wooded.

The other tower, *La Garisenda*, built by the brothers Filippo and Oddo Garisendi, in 1110, is 130 feet high, according to the same authorities, or 161 Eng. feet. Its inclination, in 1792, was 8 Bolognese feet to the E., and 3 to the S.; but the experiments of Professors Bacelli and Antolini, in 1813, showed an increase of an inch and a half over the former observations. Alidosi and other writers have endeavoured to maintain that the inclination of the Garisenda tower is the effect of art; as if Italy did not present an abundance of such examples in situations where the ground is liable to gradual sinking, and earthquakes are of common occurrence. The best answer to this absurd idea is that the courses of brick and the holes to receive the timbers of the floors are also inclined, which they certainly would not have been if the tower had been built in its present inclined form. The Garisenda, however, has a higher interest than that derived from this

question, since it supplied Dante with a fine simile, in which he compares the giant Antæus, stooping to seize him and his guide, to this tower, as it is seen from beneath when the clouds are flying over it:—

"Qual pare a riguardar la Carisenda
Sotto il chinato, quando un nuvol vada
Sovra essa si, ch' ella in contrario penda,
Tal parve Anteo a me, che stava a vada
Di vederlo chinare, e fu tal ora
Che io avrei voluto ir per altra strada."
Inf. xxxi.

The noble building in the street adjoining San Petronio, on the E. side, called the *Archiginnassio*, now the *Biblioteca Comunale*, the seat of the university, then designated as the *Scuole* and *Studio Pubblico*, before it was transferred to its present site, is one of the finest edifices in Bologna. It was designed in 1562, by *Terribilia*. The Scuole Pie were established here in 1808; and as a proof that the great Italian cities are not backward in their education of the poor, they afford gratuitous instruction to the poor children of the town, under the direction of able teachers, partly laymen and partly ecclesiastics. The building has been recently restored at the expense of the municipality, for the purpose of placing the public library, formed chiefly by a learned ecclesiastic, Magnani, who bequeathed it to his native city. Under the portico in front of the library are situated some of the most elegant shops of Bologna, the Bolognese Bazaar. The apartments appropriated to the schools have some good paintings by *Samacchini*, *Sabbatini*, and their scholars. In the loggie above are several interesting memorials of deceased professors: that of the physician Muratori is by his daughter Teresa; that of the Canonico Peggi, the philosopher, erected by his pupils, is by Giuseppe Terzi; that of the celebrated anatomist Malpighi is by Franceschini; that of Mariani is by Carlo Cignani; and that of the philosopher Sbaraglia is by Donato Creti. In the adjoining chapel of Sta. Maria de' Bulgari are some paintings which deserve to be seen: the Annunciation at the high altar is by *Calvart*, and the frescoes on the walls, representing the history of the Virgin, sibyls, and prophets, are by *Cesi*. All the halls, galleries, and loggie, are decorated with the coats of arms of the students of the ancient university, forming a pleasant and interesting mode of decoration: there are many hundreds of these escutcheons, with the names and country of their owners.

The *Collegio di Spagna*, in the Via di Saragoza, the Spanish college, was founded in 1364, by Cardinal Albornoz. It was formerly remarkable for the frescoes of its portico by *Annibale Caracci*, in his youth, but they have almost disappeared. In the upper loggia is the fine fresco by *Bagnacavallo*, representing the Virgin and Child, St. Elizabeth, St. John, and St. Joseph, with an angel above scattering flowers, and the Cardinal founder kneeling in veneration. But the great fresco of Bagnacavallo, representing Charles V. crowned in S. Petronio by Clement VII., although much injured, is by far the most interesting work, because it is a contemporary record. From this circumstance we may regard the picture as a series of authentic portraits, in the precise costume of the period. In the ch. annexed to the college are some frescoes by *C. Procaccini*, and a Sta. Marguerite by *G. Francia*.

The *Collegio Venturoli*, so called from the eminent architect of Bologna, who founded it for architectural studies in 1825, occupies the building formerly used as the Hungarian College. The pupils are educated here until their 20th year. The establishment is well managed, and tends to keep alive the arts of design among the young students of Bologna. The marble bust of Venturoli is by Professor *Demaria*.

The Mint, *La Zecca*, built from the designs of *Terribilia* in 1578, is tolerably well provided with modern machinery.

The *Teatro Comunale*, in the Strada di San Donato, was built in 1756, on the site of the ancient palace of Giovanni II. Bentivoglio, which was destroyed by the populace at the instigation of Pope Julius II. The design of the theatre is by *Bibiena*,

but it has been frequently altered and adapted to the purposes of the modern opera. The curtain, representing the marriage of Alexander and Roxana, is considered the masterpiece of Signor Pietro Fancelli, a living painter of Bologna.

The *Teatro Contavalli* was built in 1814, in a part of the suppressed Carmelite convent of S. Martino Maggiore. The old convent stairs serve for the approach to the modern theatre—another of those strange contrasts so frequently met with in Italy.

The *Teatro del Corso* was built in 1805, from the designs of Santini, and is one of the most popular places of amusement in the city.

In the Palazzo Bolognini, near the Strada S. Stefano, a *Casino*, supplied with literary and political journals, was formed a few years ago for the convenience of the upper classes; musical parties, conversazioni, and balls are given here.

The *Accademia Filarmonica*, and the *Liceo Filarmonico*, institutions peculiarly appropriate to a city which boasts of being the most musical in Italy, have acquired an European reputation. The academy was founded by Vincenzo Carrati, in 1666, and has numbered among its members the most eminent professors of the 2 last centuries. The Lyceum, founded in 1805, by the municipality, as a school of music, is enriched with the unrivalled musical library and collections of the celebrated Padre Martini. The library contains no less than 17,000 volumes of printed music, and the finest collection of ancient manuscript music in existence. There is an interesting collection of portraits of professors and dilettanti, another of antique instruments, and a fine series of choir-books with miniatures.

The *Montagnuola*, a slight elevation at the N. extremity of the town, was converted, during the occupation of the French, into a handsome promenade, the only one within the walls.

Environs of Bologna.—Outside the Porta Castiglione is the ch. of *La Misericordia*, ruined in the wars of the 15th century, and partly rebuilt with little regard to the uniformity of the original plan. It contains some pictures of interest. The Annunciation, on the wall of the nave, is by *Passerotti;* the Virgin, at the 2nd altar, is by *Lippo di Dalmasio;* at the 5th is the Descent of the Holy Spirit, by *Cesi;* at the 6th, an indifferent Annunciation, attributed to *Innocenzo da Imola;* in the choir, the Annunciation and the Resurrection are by *Francia;* 8th, or l.-hand transept, the Tabernacle, supported by 4 Doctors of the Church, is carved in cypress wood by *Marco Tedesco* of Cremona, an able sculptor in wood of the 17th century, who also carved the ornaments of the organ and singing gallery.

Close to the Porta di S. Mammolo is the ch. of the *Annunziata*, attached to a Franciscan convent. It has some interesting paintings, particularly by *F. Francia.* In the 2nd chapel is the Madonna and Child, with St. John, St. Paul, and St. Francis, by that celebrated master. In the 3rd is the Crucifixion, with the Magdalen, the Virgin, St. Jerome, and St. Francis, by the same, with the ordinary inscription "Francia Aurifex." 4th, the Nuptials of the Virgin, by *Costa.* 5th, St. Francis in ecstasy, by *Gessi*, a superb painting worthy of Guido. 8th, the Madonna del Monte, by *Lippo di Dalmasio.* 10th, the Annunciation, with 4 saints, another beautiful work of *Francia.* 17th, St. John the Evangelist is from the design of Lodovico Caracci by *Antonia Pinelli*, who has added her name and the date, 1614. Outside the church is a long and beautiful portico, painted in fresco by *Giacomo Lippi da Budrio* and other pupils of the Caracci. The Shepherds worshipping the newly-born Saviour is by *Paolo Caracci*, from a design by his brother Lodovico. Not far from the ch. of the Annunziata is

The ancient little church of the *Madonna di Mezzaratta*, built in 1106, formerly one of the chief museums of sacred Italian art. A considerable part of the building had fallen down, and what remained, having been purchased by Cav. Minghetti, has been cleaned and restored. The frescoes are

attributed to *Jacopo Avanzi, Galasso Galassi, Simone da Bologna,* and other early artists of the Bolognese school, and are interesting as its earliest efforts, although as works of art far behind their cotemporaries of the Tuscan, Umbrian, and Lombard. The Marriage of Jacob and Rachel, attributed to *Galasso Galassi,* is one of the most curious. The frescoes here are, however, worth a visit.

On the summit of the Strada del Monte are the church and convent of *S. Paolo in Monte,* recently constructed from the designs of Dr. Vannini. The ch. has some paintings by Passerotti, Cavedone, Elisabetta Sirani, Carlo Cignani, &c.

Not far from this are the *Bagni di Mario,* an octagonal building, constructed in 1564, by Tommaso Lauretti, for the purpose of collecting and purifying the water for the Fountain of Neptune. It derives its name from the ruins of the ancient aqueduct, built, it is said, by Marius, and restored by Hadrian and Antoninus Pius, as proved by inscriptions in the Museum.

On the hill above Bologna, beautifully situated, stands the ch. of *San Michele in Bosco,* attached to the suppressed monastery of the Olivetans. This great establishment, in the time of Bishop Burnet one of the finest examples of monastic splendour in Italy, was suppressed at the French invasion; its magnificent halls were converted into barracks and prisons for condemned criminals, and its best pictures were carried to Paris. The walls and ceilings, painted by Ludovico Caracci and his school, are gradually falling into ruin, and the famous cloister, which was entirely decorated by 37 subjects by these great artists, is now a melancholy wreck. Many of the paintings have entirely disappeared, and of those which remain the subjects are hardly to be distinguished. They represented the history of St. Benedict and St. Cecilia, St. Tiburzio and Sta. Valeriana: the one by Guido was retouched by himself only a few years before his death.

The library of the convent, built from the designs of Giovanni Giacomo Monti, had in its several compartments paintings illustrating the subjects of the works contained in them; they were executed by *Canuti,* a pupil of Guido, at the suggestion of the Abbate Pepoli, but they have shared in the general ruin. In the splendid dormitory, 427 ft. in length, are preserved the dial of the clock painted by *Innocenzo da Imola* with figures and festoons of fruit; several models of sculpture, amongst others of a horse by Canova, and of Gian di Bologna's Neptune; and several pictures belonging to the Pinacotheca, which, for want of room at the Accademia, have been brought here.

The ch. contains some good paintings. In the 1st chapel, a copy of Guercino's Beato Tolomeo, which is now in France, and once stood here. 2nd, the Death of San Carlo, and, 3rd, the S. Francesca Romana, both by *Fiorini.* 4th. In this chapel is the monument of Ramazzotti, a condottiere of the 16th century, by *A. Lombardo.* The 4 medallions on the roof are by *Cignani.* The large lunette of S. Michael at the high altar is by *Canuti.* In the sacristy are frescoes of 13 saints by *Bagnacavallo.* The other paintings have suffered greatly, the apartment having long been used as a hay-store. Amongst others, traces of the frescoes by *Onofrio da Fabriano,* who painted the cloisters.

The conventual buildings of S. Michele in Bosco have been converted into a barrack, and the fine halls of the Ulivetan monks are now tenanted by Austrian soldiery. The ch. is generally closed; the grounds and gardens have been converted into a promenade; and a fine road leads to the convent from the Porta di S. Mammolo, constructed at a very great sacrifice by the municipality, obliged to do so by the Austrian authorities, to connect it with their park of artillery below, St. Michele being a strong military position commanding the city. On the hill opposite rises a Grecian mansion, built by Aldini, one of Napoleon's ministers under the kingdom of Italy. Its proprietors have been driven out, to allow of its being tenanted by Austrian troops, and converted into a military

position. The view of the city, and of the plain of the Romagna, is very fine from this point.

Outside the gate called La Porta di Saragozza is the fine arch designed by Monti in 1675 as a propylæum or entrance to the celebrated *Portico* leading to the *Madonna di S. Luca.* This extraordinary example of public spirit and devotion, which we regret to say sustained damage from the Austrian soldiery in 1849, was projected by the Canonico Zeneroli of Pieve di Cento, who presented to the senate his memorial on the subject in 1672. On the 28th June, 1674, the first stone was laid between what are now the 130th and 131st arches. The portico is 12ft. broad and 15ft. high, and consists of 2 portions, one called the Portico della Pianura, the other the P. della Salita; it is not in a straight line, but has several angles or turnings in consequence of the irregularity of the ground. In 1676 the whole portico of the plain, consisting of 306 arches, was completed at the cost of 90,900 scudi. Here the Portico della Salita begins, and is united to the 1st portico by the grand arch, called, from the neighbouring torrent, the "Arco di Meloncello," built at the cost of the Monti family, from the designs of Bibiena. The difficulties of the ascent were skilfully overcome; and the money was raised by the voluntary contributions of the inhabitants, aided by the donations of the corporation and religious communities, as is shown by the inscriptions recording their benefactions. The theatres even promoted the work by presenting the proceeds of several performances given for the purpose. From 1676 to 1730, 329 arches of the ascent were finished, with the 15 chapels of the Rosary, at the cost of 170,300 scudi; and in 1739 the entire portico was completed, including, from the Porta di Saragozza to the ch., no less than 635 arches, occupying a space little short of 3 m. in length.

The magnificent ch., occupying the summit of the Monte della Guardia, derives its name of the *Madonna di S. Luca* from one of those numerous black images of the Virgin traditionally attributed to St. Luke. It is said to have been brought to this spot in 1160, by a hermit from Constantinople; and is still regarded with so much veneration, that its annual visit to the city is the scene of one of the greatest public festivals of the Bolognese. The church was built in the last century from the designs of Dotti, but not in the purest taste. It contains numerous paintings by modern artists, but none of the great Bolognese masters, excepting a Madonna with S. Dominick, and the 15 Mysteries of the Rosary, in the 3rd chapel on the rt., by *Guido*, one of his earliest productions. The miraculous image of the Virgin is preserved in a recess above the high altar, in a case of marble and gilt bronze, and is still the object of pilgrimages. The view from Monte della Guardia is alone sufficient to repay a visit to the ch. The rich and glowing plains, from the Adriatic to the Alps and Apennines, are seen spread out like a map in the foreground, studded with villages, churches, convents, and cities, among which Ferrara, Modena, and Imola may be distinctly recognised. Towards the E. the prospect is bounded by the Adriatic, and on the W. and S. the eye ranges along the picturesque and broken line of Apennines. It is impossible to imagine a scene more charming or more beautiful.

In returning to the city, and about ½ m. from the gates of S. Felice and S. Isaïah, is the ancient *Certosa*, built in 1335 by the Carthusian monks, and suppressed in 1797: it deserves a visit. It was consecrated in 1801 as the public cemetery, and has been much praised as one of the finest models for an extensive modern Campo Santo. It was the first result of the government of Napoleon, who forbad the burial of the dead within the city; and its regulations are remarkable as establishing no exclusion of sect, although a separate enclosure is set apart for Protestants and Jews. The ch. of the convent, which has been preserved, retains many remarkable paintings: in the 1st chapel on the rt. hand, the Last Judgment, and the 2 saints by the side, are by *Canuti*; the S. Bruno, at the altar, is by *Cesi*. The

other large picture, representing the Ascension, is by *Bibiena*. In another chapel is the Supper in the House of the Pharisee, and the Magdalen at the feet of Christ, by *Andrea Sirani*. The Baptism of Christ is a large composition by his daughter *Elisabetta*, painted in her 20th year, and bearing her name. The Miraculous Draught of Fishes, Christ driving the money-changers from the Temple, and the 4 Carthusian Saints were the last works of *Gessi*. The 2 pictures representing Christ entering Jerusalem, and appearing to the Virgin with the host of patriarchs after the resurrection, are by *Lorenzo Pasinelli*. At the high altar, the Crucifixion, the Christ praying in the garden, and the Deposition, are by *Cesi*. In the inner chapel are the Annunciation, by *Cesi*; Christ bearing the Cross, a half-length in fresco, by *Lodovico Caracci*; S. Bernardino in fresco, by *Amico Aspertini*; and another Christ with the Cross, by *Massari*.

The *Cemetery* occupies the spacious corridors and cloisters of the convent, in which niches in the walls have been built to receive the dead. The general effect is very fine, and some of the tombs and monuments are remarkable not only for the names they record, but for the character of their design. Three collections of engravings from these monuments have been published, as well as two volumes of inscriptions, composed by Professor Schiassi, and much admired for their pure Latinity.

Several monuments from churches desecrated during the revolution have been removed here,—some of a very remote period, as may be seen in the corridor opposite the entrance. Others are extremely beautiful as works of art, amongst which may be cited the monument to Francesco Abbergato, a very fine specimen of cinque-cento style (ob. 1517). The cemetery now consists of two sets of cloisters or arcades; the larger one has been recently added. In its centre are the graves of the poorer classes; near the chapel in the latter are the monuments of Vigano and Vestris, of theatrical fame.

On the right of the principal entrance to the cemetery is a small walled-in space, destined as the last resting-place of our Protestant countrymen, and of all creeds not Roman Catholic.

Leaving the city in the opposite direction, by the Porta Maggiore is the *Portico degli Scalzi*, consisting of 167 arches, and 1700 feet in length, leading to the ch. called *Gli Scalzi*, or the Madonna di Strada Maggiore. The ch. has some good paintings, among which may be mentioned a good Holy Family by *Pasinelli*; the Sta. Teresa praying, by *Canuti*; the Assumption of the Virgin, by *Sabbatini*, and other works of the Bolognese school.

The epithet of *Grassa*, given to Bologna by the historian Paul Van Merle, of Leyden, in the 15th century, applies as much to the *living* and culinary delicacies of the inhabitants as to the productions of its fertile territory. The wines of its neighbourhood are very tolerable, and the fruits, particularly the grapes, are much esteemed. The *mortadella*, everywhere known as the Bologna sausage, still keeps up its reputation: and the *cervellato*, a kind of plum pudding, is peculiar to the city. It is only made in the winter.

Mr. Beckford has designated Bologna as "a city of puppy-dogs and sausages." The dogs of Bologna, so celebrated in the middle ages, which still figure in the city arms, and are alluded to in the epitaph on King Enzius in the ch. of S. Domenico, were worthy of more respect than is implied in this flippant remark; they have unfortunately disappeared, and a trace of their pure breed can scarcely now be discovered.

In a University town, so celebrated for its medical professors, the invalid can never be at a loss for good advice; the ordinary fee, either for physicians or surgeons, is 5 pauls, and for simple consultation 2 scudi.

The climate is considered healthy, but in winter Bologna is reputed to be cold and in summer the hottest city in Italy. In other respects Bologna, from its situation, amply provided with the necessaries and luxuries of life, with

an intellectual society, to say nothing of its works of art, is peculiarly calculated to be an agreeable and economical residence.

The Bolognese dialect, of all the forms of Italian which the traveller will meet with, is most puzzling. It was aptly described by the learned grammarian of the 16th centy., Aulus Gellius Parrhasius, as the *raucida Bononensium loquacitas*. Forsyth says, "with all the learning in its bosom, Bologna has suffered its dialect, that dialect which Dante admired as the purest of Italy, to degenerate into a coarse, thick, truncated jargon, full of apocope, and unintelligible to strangers."

In regard to the character of the Bolognese, we may refer to the well-known description by Tassoni:

"Il Bolognese e un popol del demonio
Che non si puo frenar con alcun freno."

This character, at first sight so formidable, would seem to refer to the independent spirit, and to the love of political freedom imbibed from their ancient republican institutions. It has been a fashion with many passing tourists of our own time to depreciate the Bolognese; but the calumny, if there ever were any foundation for it, applies no longer; and in education, in character, and in the arts of civilisation, Bologna stands prominently forward amongst European cities, as its inhabitants do as the most brave, patriotic, and public-spirited of the subjects of the Holy See.

Diligences.—Diligences run twice a-week, Monday and Thursday, between Bologna and Rome, performing the journey in 84 hours, by way of Ancona and Macerata, fare 14 scudi; the Post Office Courier with 3 passengers daily, alternately by way of Ancona and the Furlo, fares 24 and 22 scudi; to Florence a diligence 3 times a-week by Covigliajo in 16 hours, and by La Porretta and Pistoia on the alternate days, Tuesday, Thursday, Saturday, performing the whole trajet in 14 hours, fares 45, 40, and 35 pauls. A diligence daily by Ferrara between Bologna and Padua in 15 hours, and thence to Venice by rly., fare 20 fr.; and to Milan twice a-week, through Modena, Parma, and Piacenza, fare 40 francs. A diligence daily at 8 A.M. to Mantua in 12 hours, fare 24 fr., and from the latter to Verona and Milan by rly., the most expeditious mode of reaching the Tyrol, the capital of Lombardy, Turin, &c. A diligence 3 times a week to Ravenna in 10 hours, returning on the alternate days.

The Mail Courier passes daily by Bologna on its way to Florence, and places may be obtained either for Florence or Mantua, fares 35 fr.

Travellers who are desirous of proceeding from Bologna to Rome, without passing through Florence, may follow the interesting road through Forlì, and along the Adriatic to Ancona, from whence, or from Fano by Fossombrone, good roads traverse the Apennines to Foligno (Rtes. 87 and 89), and from thence to the capital (Rte. 107).

ROUTE 77.

BOLOGNA TO FLORENCE, BY PIETRAMALA AND THE PASS OF LA FUTA. 71 m.

	Posts.
Bologna to Pianoro . . .	1½
Pianoro to Lojano. . . .	1½
Lojano to Filigare. . . .	1
Filigare to Covigliajo. . .	1
Covigliajo to Monte Carelli .	1
Monte Carelli to Cafaggiolo .	1
Cafaggiolo to Fontebuona .	1
Fontebuona to Florence . .	1
	9

There is a very good diligence 3 times a week to Florence, performing the journey in 16 hours; it leaves at a very early hour on Monday, Wednesday, and Friday, so as to reach Florence about 8 P.M.; and as the mail from Mantua to Florence passes through Bologna, places may also be secured in this more rapid conveyance.

The road from Bologna to Florence crosses the central chain of the Apennines. It is in general in good repair, but in many places the ascents are so rapid that, in addition to the ordinary

extra horses, oxen are required. The time occupied in performing the journey is from 12 to 15 hours by post, and from 15 to 18 by vetturino. The scenery of this part of the Apennines is often picturesque, but they want the grandeur and boldness of the Alps.

Leaving Bologna, the road soon enters the valley of the Savena, which it crosses at S. Rufillo, rising very gradually along the rt. bank of the river, through a fertile district, and passing by the villages of Rastigniano and Musiano to

1½ Pianoro, situated close to the Savena, which the post-road quits here, and from whence the ascent of the Apennines may be said to commence. From here to Lojano an additional horse is required for every pair, with oxen for the very steep ascents. The price of the extra horse is 6 pauls. Between this and the next post the road offers several fine points of view over the plains of Bologna and the valley of the Po.

1½ Lojano. A post station with a poor inn. From this elevated spot the view is very striking and extensive; the eye ranges along the chain of distant Alps, embracing the vast plain of the Po to the Adriatic, Mantua, Verona, Padua, Bologna. The papal frontier is at *La Cà*, where there is a clean inn.

1 Filigare, the first station in Tuscany, is 1 mile beyond the custom-house, where passports are examined and viséed, and luggage generally sealed, an operation for which a small fee is paid, but which will save trouble and delay on passing the gates at Florence. There is a tolerable inn at Pietramala, 3 m. further on. This upper portion of the Pass is much exposed to storms, and is bitterly cold in winter. About 1½ m. E. of Pietramala is a singular phenomenon, called the "i Fuochi," which deserves a visit. It occurs at the base of the Monte di Fo, in a very limited space, and consists of emanations of inflammable gas, which being ignited present at first something of a volcanic appearance. The flames rise about a foot from the ground, and to be seen to advantage must be visited by night: they burn most brightly and rise to a greater elevation in rainy or stormy weather, owing probably to the diminished atmospheric pressure. Round the orifices from which the gas issues, a carbonaceous deposit like soot is formed, as occurs in the ordinary gas-burners of our houses. Volta, who was the first to investigate these phenomena, very properly attributed these flames to emanations of carburetted hydrogen (coal-gas) from the subjacent arenaceous rock, which here, as elsewhere, contains vegetable remains, from the decomposition of which this gas is probably derived. Similar phenomena are met with in other parts of the Apennines, and from the same causes—at Barigazzo, La Porretta, &c. (see Rte. 78). The flames vary in colour, from blue to yellow, according to the light in which, and the time of the day when they are seen, and emit an odour of burning spirits of wine. The Acqua Buja, 1 m. to the W. of Pietramala, is a similar phenomenon, but here the inflammable gas, passing through water, only becomes ignited on the approach of a light to the bubbles as they reach the surface.

From Pietramala an ascent of 3 m., at the base of the Peaks of Monte Beni and Sasso di Castro, leads to Covigliajo. The geologist will find much to interest him in this part of the route—the above-named mountains, which attain respectively elevations of 4080 and 4135 English feet above the sea, being formed of serpentine, which has broken through the subjacent stratified rocks of the cretaceous formation.

1 Covigliajo, at the foot of Monte Beni, a solitary post-house, which had in former days a bad reputation, but which is now a very comfortable inn, much more so indeed than the traveller has a right to expect in such a situation; from its great elevation the climate is very cold, and warm clothing is at all seasons advisable on this journey. A further ascent of 4 m. brings us to the summit of the Pass of la Futa, the highest point of the road between Bologna and Florence, 2987 feet above the sea. From this pass, which in the winter season is at times

impassable from accumulations of snow, a rapid but well-managed descent leads to

1 Monte Carelli. From this post-station to Covigliajo, a third horse, or oxen, are required by the tariff. The road now runs on the summit of a spur of the Apennines, before descending into the valley of the Sieve, which is so celebrated in the history of the middle ages and in Italian poetry, under the general name of Val di Mugello. Here a road on the rt. leads to Barberino, and thence to Prato and Pistoja. On approaching the valley of the Sieve, about 3 m. from Cafaggiolo is *Le Maschere,* formerly a country-seat, now converted into an inn, and so picturesquely situated that many travellers, desirous of seeing more of the beauties of this part of the Apennines, make it their halting-place. "It overlooks the brow of a mountain which, although covered with trees, is almost perpendicular; while on the plain far below lies the beautiful vale of Arno, bounded by a circle of magnificent hills, sometimes rising in acclivities, sometimes in polished knolls or bold promontories, cultivated to the very summit with the vine and olive, interspersed with fruit and forest trees, and thickly studded with villas, convents, and churches, presenting an aspect of extraordinary animation and beauty. Turning from the contemplation of this rich, lively, and cultivated landscape, to the bold country spread abroad among the Apennines behind the Maschere, you behold a prospect finely contrasting nature in all its most polished splendour with the wild and majestic grandeur of mountain scenery."—*John Bell.*

1 Caffaggiolo, a post station on the rt. bank of the Sieve. A short distance beyond it the old road from Bologna to Florence through Firenzuola and Scarperia falls into this route. About midway between this and the next station we pass the village of Vaglia, on the Carza torrent, whose left bank the road follows to Fontebuona. On an eminence on the l., surrounded by cypress plantations, is seen the convent of Monte Senario, belonging to the Servites, which forms so remarkable an object in the landscape N. of Florence.

1 Fontebuona. A third horse is necessary from Florence to this station; the ascent on leaving the post-house is very steep. A short distance beyond Fontebuona on the l. is *Pratolino,* once the favourite seat of the Grand Dukes of Tuscany, situated on the southern slopes of a hill, embosomed in fine trees. The beautiful villa, designed by Buontalenti, for Francesco de' Medici, son of Cosimo I., to receive his mistress Bianca Capello, has long been demolished. The money lavished upon its decorations, its *giuochi d'acqua,* &c., amounted to no less a sum than 782,000 crowns, an expenditure upon which the Grand Duke Ferdinand II. gave an expressive commentary when he said that the money there wasted would have built a hundred hospitals. Besides the grottoes, fountains, and labyrinths of Pratolino, there is a colossal monster, called the Statue of the Apennines, 60 feet in height. The artist's name is unknown. The beauties of Pratolino and of Bianca are frequently celebrated by Tasso:—

"Dianzi all' ombra di fama occulta e bruna,
Quasi giacesti, Pratolino, ascoso;
Or la tua donna tanto onor t' aggiunge,
Che piega alla seconda alta fortuna
Gli antichi gioghi l' Apennin nevoso;
Ed Atlante, ed Olimpo, ancor si lungo,
Nè confin la tua gloria asconde e serra;
Ma del tuo picciol nome empi la terra."
Rime, 360.

The rapid descent hence to Florence, along an excellent road, is one of the most interesting drives in Europe. Every eminence is studded with villas; the country, rich in vineyards and olive-groves, seems literally "a land of oil and wine;" cultivation appears in its highest perfection; the Etruscan fortress of Fiesole, consecrated by the genius of Milton, with its Arx now occupied by the Franciscan Convent, rises magnificently over the opposite bank of the Mugnone; and Florence, with its domes, campaniles, and battlemented towers, bursts upon the view. This approach recalls the remark of Ariosto, that if all the villas which are scattered as if the soil produced them over the hills of

the Val d'Arno were collected within one wall, two Romes could not vie with Florence.

"A veder pien di tante ville i colli,
Per che'l terren vele germogli, come
Vermene germogliar suole, e rampolli.
Se dentro un mur, sotto un medesmo nome
Fosser raccolti i tuoi palazzi sparsi,
Non ti sarian da pareggiar due Rome."
Rime, cap. xvi.

Florence is entered by the Porta di San Gallo, where passports are demanded, and a receipt given. If the traveller has taken the precaution to have his luggage *plombed* at the frontier, he will meet no detention here.

1 FLORENCE; described in *Handbook for Northern Italy* (Rte. 59).—*Hotels:* Baldi's Hôtel de l'Italie on the Lungo Arno, excellent. Hôtel de l'Europe, comfortable, quiet, and moderate as to charges, with a good table-d'hôte—the landlord speaks English; Hôtel du Nord; both these hotels are in the Piazza di Santa Trinita, the most central situation in the city, and close to the diligence office, reading-room, Lungo Arno, &c., cool in the spring and summer. Hôtel de York, near the Cathedral, also very good. Hôtel de la Ville, on the western prolongation of the Lungo Arno, a new hotel on the German system, recently opened. Hôtel Victoria, near the latter. Hôtel de New York, in the same situation. Hôtels de la Grande Bretagne and dell' Arno, also on the quay, and very good. H. de la Pension Suisse, di Porta Rossa, dello Scudo di Francia, and della Luna, second-rate, a good deal frequented by commercial men and some Italian families. The hotels on the Lungo Arno are generally to be preferred during the winter months on account of the sun; they have, however, few small apartments or bachelors' rooms looking south, and are inconvenient in the summer from the heat, the exhalations from the river and the sewers which empty themselves into it, and from the greater abundance of mosquitoes, at which season the Europe, Nord, and York are to be preferred. All the hotels have now good tables-d'hôtes, and leave little to be desired as regards cleanliness and general comfort.

ROUTE 78.

BOLOGNA TO FLORENCE, BY LA PORRETTA, THE PASS OF LA COLLINA, AND PISTOJA.—70 m.

This route, which has been only opened of late years, now forms the most direct line of communication between Bologna and Florence: it is certainly more agreeable and picturesque than that by Pietramala and the Pass of La Futa; and by it travellers can easily reach Florence in one day. There are as yet no post-stations on it beyond Castel del Vescovo, but persons travelling in their own carriages can make arrangements at the diligence office to have the use of their horses at the ordinary posting rates; by this means, and starting early from Bologna, they will reach Pistoja in time for the last railway train, which arrives at Florence at 6¼ P.M.

An excellent diligence starts 3 times a-week at from 3 to 4 A.M., performing the journey to Pistoja in 14 hours, and arriving in time for the last train to Florence by the Maria Antonia Railway. Vetturini perform the same journey in 2 days, including the transit by railway, sleeping the first night at La Porretta; or can go in a long summer's day the whole way to Pistoia.

The road follows the bank of the Reno nearly to its source; it is kept in tolerable repair in the Papal portion, where the nature of the soil renders this difficult; whereas, as soon as it enters the Tuscan territory, it is excellent.

The diligence-stations are, reckoning the distances from Bologna,—

Cervia, or Borgo di Sasso	9 m.
Vergato	22
La Porretta	34
La Collina Pass	43
Pistoja	52

Leaving Bologna by the Porta di San Felice, the road skirts the walls of the town, and afterwards (on the l.) the beautiful hill on which the ch. of Sta. Lucia is so picturesquely situated, surrounded by numerous villas of the Bolognese nobility. 3 m. farther it

crosses the Reno, over a handsome 4-arched bridge, at the village of Casalecchio, where the mountain-valley in which the Reno runs opens into the great plain of the Po.

Casalecchio was the scene of the battle in which Giovanni Bentivoglio was defeated by the army of Gian Galeazzo, on June 26, 1402. The allied army of Florence and Bologna, under Bentivoglio and Bernardo de Serres, had encamped at Casalecchio, contrary to the judgment of the latter general, who was anxious to have retired within the walls of the city. While they were waiting for reinforcements from Florence, the Milanese, under Alberigo da Barbiano, gave them battle. The Bolognese troops, weary of the tyranny of Bentivoglio, refused to fight; Bernardo de Serres was taken prisoner; the inhabitants, encouraged by the faithless promises made by Gian Galeazzo that he would restore their republic, opened the gates to the Milanese, and 2 days afterwards Bentivoglio was murdered by order of Barbiano. In 1511 Casalecchio was the scene of the victory gained by the Sieur de Chaumont, general of Louis XII., over the troops of Julius II., commanded by F. M. della Rovere, Duke of Urbino. It was fought on the 21st of May, and was called the "day of the ass-drivers," because the French knights returned driving asses laden with their booty.

From Casalecchio the road may be said to enter the valley of the Reno, and runs along the base of the low hills that border it on the W. to Cervia or Borgo di Sasso, or Castel del Vescovo, a village situated above the river, where the only accommodation is a poor café. The road, on leaving it, runs through the narrow defile of Il Sasso, cut in the tertiary sandstone, along a deep cliff overhanging the torrent. This part of the road is not without danger in the rainy season, being in some parts ill protected on the side of the precipice, the ravine only allowing sufficient room for the river to pass. Immediately beyond the valley widens; a broad torrent, the Setta, here nearly equal in size to the Reno, joins the latter from the S. From the summit of the Pass of Il Sasso the view up the valley of the Setta is very fine. Following the l. bank of the Reno, often along a high cliff above it, the road crosses several ravines, which, being excavated in the tertiary marls, offer some disagreeable passes in the rainy season; passing through the hamlet of Marzabotto, composed of a series of very neat farm-buildings, near the river, and in the midst of meadow-lands; above which is a large villa belonging to the Ario family.

Vergato, an inconsiderable village near the Reno; on leaving it, a rapid, and in the winter season a dangerous, torrent, the Vergatello, is forded, as there is no bridge, the bed being so extensive, and the rolled masses of rock so large and numerous, as to render the construction of one very difficult; indeed, all along this road from Il Sasso to La Porretta, one of the great drawbacks is the want of bridges. On leaving Vergato the appearance of the country changes; the valley of the Reno, hitherto enclosed between precipitous mountains, now widens; the hills on either side becoming rounded and less precipitous—a circumstance arising from the change in the geological nature of the soil, from the tertiary marls and sandstones to the calcareous rocks of the cretaceous or eocenic period. 5 m. beyond Vergato is Sibana, opposite which and on the other side of the Reno rise the rugged peaks of Monte Ovolo and Monte Vigese; at the foot of the latter the village of Vigo was overwhelmed, in 1851, by a terrific landslip. Continuing along the l. bank of the Reno, the recently restored castle of Savignano is a picturesque object, in the angle formed by the junction of the Reno and Limentra on the l.; from thence, crossing a spur of hills, the traveller discovers another reach of the Reno, at the head of which the village of Porretta is seen in the distance. This part of the valley forms a picturesque amphitheatre surrounded by verdant hills, on the summit of which are seen, on the rt., ruins of some mediæval towers. 2 m. before reaching Porretta the Sella torrent is crossed on a new and handsome bridge, one of the finest works of art upon the whole line

of this road within the Papal territory.

La Porretta, a very neat village of 1010 Inhabitants, celebrated for its mineral waters and baths, which are much frequented in the summer months. There are several inns and lodging-houses; that which appears to be most convenient for travellers is the Locanda Nova d' Italia, kept by Gennasi; there is a second during the bathing season, il Palazzino, nearer the road; for persons travelling in their own carriages this place may be made the breakfast-station, as it forms the sleeping-place for those employing vetturino horses between Bologna and Pistoja, and *vice versâ*. During the bathing season, June, July, and August, a public conveyance runs daily between La Porretta and Bologna—fare, 15 pauls.

The waters of La Porretta have long been celebrated for their medicinal qualities, and are much resorted to from July to September; they issue from the sandstone-rock of the cretaceous period, and reach the surface at temperatures varying, according to the springs, from 89° to 101° Fahr.; they contain a variable portion of sulphuretted hydrogen and carbonic acid gases, and in some localities so large a quantity of carburetted hydrogen as to make its collection profitable for lighting purposes. Strange to say, in this remote district of the Apennines, this application of natural gas was first made by an ingenious shoemaker, named Spiga; since which a part of the village is lighted by it. Besides these gaseous contents, the waters of La Porretta contain muriate, bromate, and carbonate of soda, and a peculiar pseudo-organic matter; they are used both in the form of baths and internally, and are considered to be very efficacious in chronic glandular obstructions, in rheumatism, paralysis, and nervous affections generally.

During the heats of summer, La Porretta, from its elevation above the sea (1130 English feet), is cool; the situation is considered healthy; fevers, which exist lower down the valley of the Reno, are unknown here.

The Monte Cardo, which rises behind the village, offers several emanations of carburetted hydrogen from the fissures in the sandstone, which ignite on the approach of a light. They are entirely similar to those of Pietramala and Barigazzo. (See Rte. 77.)

Leaving La Porretta, the road passes through a narrow limestone defile, barely affording room for the Reno to pass, and is necessarily cut along the side of the precipice. The mineral spring, called La Porretta Vecchia, is situated in this defile, and is principally resorted to by drinkers, the temperature being 89°. Having passed this defile, the valley expands; woods of oaks clothe the sides of the hills. The road ascends more rapidly than it has hitherto done, and the Papal Dogana of Le Capanne is soon reached, where passports are *viséd*. The river Reno, which is crossed by a bridge, forms here the boundary between Tuscany and the States of the Church; from this point the road leaves it, the river running to the S.S.W. The Tuscan Dogana is about ½ a mile further on; here the traveller, who will experience civility from the officials, will do well to have his luggage *plombed*, as it will save trouble, by avoiding all examination, on reaching the Rly. Stat., Florence; a very small charge is made for this operation.

The ascent of the Apennines may be said to commence from this point, although, for the first 2 m., it is very gradual along the Limentra; here the road enters a deep, narrow ravine, and for the next 5 m. ascends continually, crossing the river several times, but so excellently constructed is it, and in such good repair, that it is easily surmounted. About 7 m. from La Porretta the torrent divides into 2 branches; at the point of junction is seen, far below the road, Lo Spedaleto, formerly an *hospice* for travellers crossing this part of the Apennines. An extremely well-managed ascent of about 2 m. leads from this point to the Collina Pass, a low saddleback over the central chain of the Apennines. On the summit of the pass is a large inn, where passengers by diligence *from* Bologna dine, but in general badly supplied with comforts. The most elevated point of the Via Leopolda, as the road is called, at

the Collina Pass, and the Pisan group of hills beyond, is 3350 English feet above the sea.

The view from the Collina Pass, or, better still, from a point a few hundred yards lower down, is perhaps as fine as from any place in the Apennines, and will well repay a short delay on the part of the traveller. Looking towards the S. and Pistoja, you have on the rt. the highest peaks of the Modenese and Lucca mountains, generally covered with snow; the serrated pinnacles about the Cisa and Abetone passes (see *Northern Italy*, Rtes. 43 and 51); the mountains of La Pania;—to the S.W. the Lakes of Fucecchio and Bientina, with the upper valley of the Ombrone in the fore, the valley of the Arno beyond, and the distant hills beyond the Arno in the background;—the whole valley of the Ombrone, with Pistoja in the centre, and the chain of hills which separate it from the Val d'Arno Inferiore and the plains of Pisa on one side;—whilst the Val d'Arno, extending to Florence, and the Apennines of Valombrosa, close to the E. the distant horizon. "I seldom have witnessed a grander panorama of Italian scenery than from the Collina Pass on a fine clear November's evening."—*J. B. P.*

About 1 m. to the rt. of the pass of La Collina is seen the lower pass of Peacchia, under which the rly. will pass by a long tunnel.

A rapid and well-managed descent of 6 m., by a series of zigzags, leads into the valley of the Ombrone, passing rapidly through every zone of Italian vegetation, from pasturage and pines, through woods of oaks to chesnut-trees, and then through vineyards to olive-groves, which are here first seen by the traveller arriving from Northern Italy. From the foot of the descent, above which is seen a picturesque modern tower, supposed to mark the site of Catiline's defeat, a level road of 2 m., through neat farm-houses and villas, leads to the gates of Pistoja; ½ m. before reaching which, are seen on the l. the handsome villa and grounds of Count Puccini.

Instead of passing through the town of Pistoja, to avoid the annoying visit at the gates, travellers drive round the walls to the railway-station, situated near the Florentine gate, and close to which the *Hôtel de Londres*, with clean beds, civil landlord, and moderate charges, is by far the best in the place, and where persons desirous of visiting this interesting city will do well to take up their quarters.

Railway trains from Pistoja to Florence start 4 times a day, by the Maria Antonia Railway, performing the journey in an hour. The stations are, reckoning the distances from Pistoja—

San Piero . .	4¼	Tuscan m.
Prato . . .	9¼	,,
Sesto. . . .	15¼	,,
Castello . . .	17	,,
Riffredi . . .	18¼	,,
Florence . .	20	,,

For a description of this part of the route see *Handbook for Northern Italy*, Rte. 56.

ROUTE 79.

FAENZA TO FLORENCE, BY MARRADI AND BORGO SAN LORENZO.—69 m.

This road, which was opened in 1844, establishes a very convenient communication between Florence and Ravenna. Except for the eastern portion of the Romagna, it has, perhaps, little advantage over that to Forlì (Rte. 80), the distance being nearly the same. It passes through a good and picturesque country.

Leaving Faenza, it soon reaches the foot of the first sub-Apennine hills at San Prospero, from whence it follows the l. bank of the Lamone by San Ruffilo to Brisighella, a picturesque village overlooking the plain of the Lamone, to

12 m. *Fognano*, an inconsiderable village on the l. bank of the river, with a wretched inn. The views of the Apennines, in their lower elevations, covered with woods of chesnut-trees, are very pleasing. The Lamone, here nearly dry during the summer months, is an impetuous and dangerous torrent in the rainy season. Following its l. bank, the road crosses it at S. Eufemia; 4 m.

higher up the Tuscan frontier is passed; and 3 m. still farther we arrive at

18 m. *Marradi.* Marradi is one of those strange Italian villages often met with out of the high roads. It contains 2200 Inhab. The Locanda del Lamone is indifferent. The valley here becomes very narrow; the precipices on each side merely allowing room for the passage of the river and the road.

1 m. beyond Marradi, at a hamlet called *La Biforca*, the Lamone receives the Campigno torrent on the l.; the road continues along the Lamone for 5 or 6 m., until it reaches Crespino, formerly the seat of a suppressed Vallombrosian monastery. Not far from it is the picturesque cascade of Valbura. From Casaglia commences the ascent of the central chain, which is crossed at Casa di Alpe or Colla di Casaglia, 2980 English feet above the level of the sea. On ascending from Marradi the chesnut woods gradually disappear, the mountains become nearly bare. It requires 3½ hours to reach the highest part of the pass, as it does 2 more to descend to Borgo San Lorenzo. From the pass of Casaglia the road descends rapidly along the Razotta torrent to Puliciano on the Elsa, and from thence to

20 m. *Borgo San Lorenzo* (*Inns:* Locanda della Rivola, clean and civil; Locanda del Sole). Borgo San Lorenzo, situated near the l. bank of the river, is the principal town in the upper part of the valley of the Sieve, generally called the Mugello. It is in a fertile plain, and contains a population of 3500 souls. Its ch., dedicated to San Lorenzo, is an edifice of the 13th century, as appears from an inscription bearing the date of 1263; the campanile is nearly a century later. 2 roads lead from Borgo San Lorenzo to Florence: the first and most direct, 15 m. up the valley of the Fistona to near its source, and from thence descending along the Mugnone to the gates of the city. 5 m. from Borgo San Lorenzo the monastery and mountain of Monte Senario are passed 3 m. on the rt. Before reaching Florence the Mugnone cuts through a deep glen, having on the l. the hill on which the Etruscan arx of the ancient Fesulæ stood, and the Monte Rinaldi, celebrated amongst the Tuscan architects for its quarries of building-stone, on the rt. Emerging from this ravine, we cross the Ponte della Badia, so called from the neighbouring convent, founded by Cosimo de Medicis (see *Handbook for Northern Italy*, p. 616), from which the road is bordered by lines of farm-houses and villas to the Porta di San Gallo, before reaching which it is joined by the high road from Bologna by Covigliajo. (Rte. 77.)

The second route, from Borgo San Lorenzo, although longer by 3 m., is to be preferred, being less hilly and more suited for heavy carriages, following the l. bank of the Sieve to San Piero, a large village in one of the most fertile districts of the Mugello, near the junction of the Carza and Sieve, and, a mile farther, joining the high road from Bologna to Florence (Rte. 77), not far from Caffaggiolo.

ROUTE 80.

FLORENCE TO FORLI, BY DICOMANO AND THE PASS OF S. BENEDETTO.

	Miles.
Florence to Dicomano	20
Dicomano to S. Benedetto . . .	18
Benedetto to Rocca S. Casciano .	12
Rocca San Casciano to Forlì . .	20
	70

This road, opened of late years by the Tuscan government, for the purpose of establishing a direct communication across the Apennines between Florence and the Romagna, is in good repair, and constructed on the best principles of modern engineering.

A diligence, or rather a large vetturino carriage, leaves Florence 3 times a week for Forlì, and Forlì for Florence on the alternate days, at least during a part of the year, changing horses at Dicomano and Rocca San Casciano, employing about 18 hours on the road. The fare is 25 pauls. The time occupied in the journey would be perhaps less in a private carriage or a hired vetturino, and different resting-places would probably be chosen according to the convenience of the parties. The journey, however, would be too long (the time

actually occupied with vetturino horses 15½ hours) and too fatiguing for many travellers if performed in a single day, and in that case San Benedetto would be the best halting-place for the first night. These matters should be arranged with the vetturino before leaving Florence. A party of 2 or 3 would find it more agreeable to hire a carriage for the journey than to travel by the diligence; and not much more expensive.

Leaving Florence, we proceed along the rt. bank of the Arno as far as Pontassieve, on the road to Rome by Arezzo, where the Forlì road strikes off to the N.E., and ascends the valley of the Sieve as far as Dicomano. The scenery is very fine in many parts, but it becomes wild and rugged as we approach the lofty chain of Apennines over which the road is carried. Like many other by-roads of Italy, this route would enable the pedestrian to fill his sketch-book with picturesque scenes, which have never yet been illustrated by the artist.

20 m. *Dicomano*, the first stage. (*Inns:* Locanda Passerine, and the Leone d'Oro.) It is an old town, prettily situated at the junction of the Sieve and Dicomano torrents, but has little beyond its position to attract the attention of a passing traveller. On leaving it the road proceeds up the valley of *San Godenzo*. At *Carbonile* extra horses are put on, in order to master the ascent, which is extremely steep. The village of *San Godenzo*, through which the road passes, is situated at the southern base of the central chain, among richly wooded scenery. Here the ascent of the Apennines, properly speaking, commences, but the road is admirably constructed, although it appears dangerous in parts from being insufficiently protected above the deep ravines. The descent is gradual and well managed; the Osteria Nuova, 2 m. below the pass, is soon reached, and the road shortly attains the banks of the Montone, which it follows to Forlì.

18 m. *San Benedetto*. This place is about half-way between Florence and Forlì; it has a very fair inn, the Leone d'Oro, the best on the road, and, although the diligence does not stop there, it would be the most eligible resting-place for travellers in a private carriage. If the journey be divided into 2 days, San Benedetto would be the proper sleeping-place. Between this village and Rocca San Casciano the road passes through Portico, an old fortified town. There are some emanations of inflammable gas, similar to those at Pietramala, near the hamlet of Querciolano on the l. of the road.

12 m. *Rocca San Casciano* (*Inn:* the Locanda del Giglio, tolerable), a village of 1600 Inhab., on the l. bank of the Montone. It is the most important town of the Tuscan Romagna; but contains little to detain the traveller. A very fair road has of late years been opened from it across the pass of *Le Forche* to *Galeata* and *Santa Sofia*, in the upper valley of the Ronco. Leaving San Casciano, the road continues along the l. bank of the Montone, between Monte Grosso on the rt. and Monte Torcella on the l. Before arriving at *Dovadola* a good road of 10 m. on the l. leads to *Modigliana*, a very ancient town of 3000 Inhab., probably the Castrum Mutilum of Livy. Across the pass of Monte Trebbio, between Dovadola and Terra del Sole, is the village of *Castro Caro* (the ancient Salsubium), celebrated for its mineral waters, which contain a considerable portion of iodine, and have proved very efficacious in glandular and scrofulous affections.

Terra del Sole, the frontier station of Tuscany, is a walled town on the l. bank of the Montone. Here passports are examined. 1½ m. farther we come to the Papal Dogana at Rovere, where a small fee to the custom-house officials will save delay and trouble; from this a pleasant drive of about 2 m. across the plain through Varano brings us to

20 m. FORLÌ (described in Rte. 87).

ROUTE 81.

FORLÌ TO RAVENNA.

20 m.

A diligence runs from Forlì to Ravenna 3 times a week.

A good country road of about 20 m., lying along the l. bank of the Ronco, which from here to the sea is confined in its narrow channel by high banks. Like the following, this route presents a succession of farm-houses thickly scattered over a country which is surpassed by none in Italy for fertility or cultivation. About 2 m. before reaching Ravenna, the ch. of San Apollinare *in Classe* is seen on the rt.; a little farther on, the canal formed by the united waters of the Montone and Ronco is passed by the Ponte dell' Asse, and the city is entered by the Porta Sisi.

20 m. RAVENNA (Rte. 84).

ROUTE 82.

FAENZA TO RAVENNA.

A cross-road of 22 m.

An agreeable drive of about 3 hours over a level road, through a country of extraordinary fertility. To the English traveller, the neat appearance of the farm-houses, with their gardens and poultry-yards, will recall many recollections of home. 4 m. after leaving Faenza the road crosses the Lamone at the Ponte della Castellina. Between Russi and Godo, which lie on the rt., the present route falls into the high road from Bologna to Ravenna through Lugo and Bagnacavallo.

2½ RAVENNA (Rte. 84).

ROUTE 83.

VENICE TO RAVENNA, BY THE CANALS AND COMACCHIO.

About 90 m.

Venice to Chioggia,	20 m.
Chioggia to Cavanella,	2 posts.
Cavanella to Mesola,	2 —
Mesola to Pomposa,	2 —
Pomposa to Magnavacca,	2 —
Magnavacca to Primaro,	1 —
Primaro to Ravenna,	2 —
	11 posts.

The traveller who is desirous of proceeding from Venice to Ravenna by the shortest route may do so by the canals which intersect the vast lagunes between the 2 cities. Although only a short portion of the route can be performed in a carriage, there is a series of post stations from Chioggia to Ravenna, the route being estimated at 11 posts.

A person having his own carriage must be prepared to run all risks of trans-shipment from the ferry-boats; but a traveller not so encumbered will do well to rely on the canal-boats and on the carriages of the country, which he will find at Mesola to convey him to Ravenna.

Persons proceeding by this route will have a good opportunity of seeing the famous *Murazze*, or great sea-wall of Venice, as the boat must pass along it whether it follows the canal inside the island of Malamocco, or takes the outer or seaward route.

The ordinary course, if in a gondola, is to proceed down the deeper channel of the Laguna, called the Malamocco canal, and from thence inside the long narrow island which lies beyond it: a steamer leaves Venice every morning during the summer for Chioggia.

Chioggia or *Chiozza*. This would be the best resting-place for the first night. The time occupied in rowing the distance in a 6-oared boat is about 6 hours; it would, of course, be much shorter in a sailing one, with a fair wind. *Chioggia* is a well-built town, with a convenient port, much frequented by the small coasting vessels of the Adriatic. Its history and association with the naval achievements of Venice, recalling "the Doria's menace," so beautifully sung in 'Childe Harold,' belong to the description of that city, and need not be particularised here. Leaving the town, we proceed to Brondolo, on the Brenta, and from thence by the Canal di Valle, which connects the latter river and the Adige, to *Cavanella dell' Adige*, ascend the Adige for 2 m., and then follow the Canal di Loreo to *Cavanella di Pò*, on the l. bank of that branch of the Po called the Pò Grande, or della Maestra. The other branch farther S. is the Pò di Goro, and between the point of bifurcation at Punta di Sta. Maria and the sea these

two arms of the river enclose an island, called *Isola d' Ariano*, frequently subject to the destructive inundations of both its branches. On the northern shore of this island, and about 3 m. lower down, is *Taglio del Pò*, to which, if the island can be traversed, the traveller should proceed, and there leave his boat; otherwise he must ascend the northern branch of the Po, and make a tedious *détour* round the western angle of the island to Sta. Maria, near the town of Ariano: in either case he will arrive at *Mesola*, the frontier town of the Papal States. The difference of time occupied by these two modes is considerable: from Chioggia to Taglio the voyage, *direct*, occupies about 8 hours; from Taglio to Mesola, across the island, is little more than 1 hour; whereas the route from Chioggia to Mesola, going round by the Po and Sta. Maria, requires at least 14 hours.

Mesola, on the rt. bank of the *Pò di Goro*. This should be made the sleeping-place on the second day; there is a tolerable inn here; and a country carriage, quite good enough for the roads, may be hired for the next day's journey. Mesola has a population of 1917 souls: it appears to have been considered important as a frontier town, since it is recorded that it has been twice purchased of the House of Austria by the Church—by Pius VI., for a million of scudi, and by Leo XII., in 1822, for 467,000. The difficulty and expenses of keeping up the embankments of the canals and rivers in this part of Italy, which are admirably constructed and managed, as the traveller will not fail to observe during his journey, are said by the inhabitants to have made the acquisition an onerous one to the Papal government.

Leaving Mesola, the road proceeds along the flat sandy tract to *Pomposa*, near the Pò di Volano, which is crossed by a ferry, and afterwards passes over the sandy strip which encloses on the E., separating from the sea, the shallow Lagune, or, as it is called, the *Valle di Comacchio*, to *Magnavacca*. W. of Magnavacca is the town of *Comacchio*, with 6600 souls. The Lagunes of Comacchio, similar to those of Venice in their mode of formation, occupy an extensive area between the Pò di Volano on the N., and the Pò Primaro or Reno on the S., separated from the sea by a long sandy spit which has only one communication with it by the cut of Magnavacca. These Lagunes have from time immemorial been celebrated for their fisheries, consisting chiefly of eels: by means of a most ingenious system the rivers which encircle them at a certain period of the year are allowed to flow in, and thus to introduce the young fry which ascend these streams from the sea; the fish are allowed to increase in size, and, as all exit is prevented by nets and sluices, at a particular time the fishing commences. The fishery employs a population of nearly 6000 persons, who are located about Comacchio, and is farmed out from the government at present by the banker Torlonia of Rome, who pays 18,000 scudi annually; the average production has been 1,800,000 lbs. annually. The fish is cured on the spot, and exported to every part of Italy. The contrivances for enticing the young fish, and for retaining the old returning to the sea, which are very ingenious, have been described by Tasso and Ariosto.

"Come il pesce colà, dove impaluda
Ne' seni di Comacchio il nostro mare,
Fugge dall' onde impetuosa e cruda,
Cercando in placide acque, ove ripare.
E vien, che da sè stesso ei si rinchiuda
In palustre prigion, nè può tornare;
Chè quel serraglio è con mirabil uso
Sempre all' entrar aperto, all' uscir chiuso."
Gerus. Lib. vii. 46.

Ariosto calls *Comacchio*

"La città, che in mezzo alle piscose
Paludi del Pò teme ambe le foci."
Orl. Bur. iii. 41, 3.

The town of Comacchio was formerly fortified, and occupied, in virtue of a stipulation in the Treaty of Vienna, by an Austrian force; but the defences were destroyed in 1848. It is on an elongated island, having the Convent of the Capuccini at one end, and the remains of its citadel at the other. The depth of the Laguna varies from 3 to 6 feet.

About 7 m. S. of Magnavacca the road crosses the southern branch of the Po, called the Pò di Primaro, at Il

Passo, the supposed *Spineticum Ostium* of the ancients, leaving on the l. the town of Primaro and its small port, defended by the Torre Gregoriana.

1 m. beyond Primaro the Lamone is crossed, and we soon enter the northern extremity of the *Pineta*, described in the account of Ravenna, in the succeeding Route. After a drive of a few miles through this venerable forest, we fall into the road near the tomb of Theodoric, and enter Ravenna by the Porta Serrata. The journey from Mesola to Ravenna occupies about 10 hours, and is a fair day's work.

RAVENNA, described in the next Route.

[A recent traveller, Dr. Fraser, who performed the journey from Ravenna to Venice, gives the following account of his progress:—" This route is not devoid of interest, although it is seldom followed. On leaving Ravenna, the road passes by the tomb of Theodoric, and soon after enters the Pineta. The deep silence of the forest is unbroken by the noise of the carriage, which now passes over the green turf, scarcely marked, and in some places not at all, by any track; and the traveller soon feels that without the aid of a guide, or the instinct of the North American, his path would soon be lost. We were told that wild boars abound in the recesses of the forest; but we saw no game, nor indeed any other living thing. After threading its mazes for 2 hours, we observed with regret a thinning of the trees, and gradually entered on the open country. An uninteresting drive brought us to Magnavacca, where, in addition to our own stock of provisions (for every person taking this route ought to carry a supply), we found the means of making a tolerable breakfast. We changed horses and carriage at this place, by which we neither improved our vehicle nor the quality of the horses. We were now given to understand that no one would take a good carriage by this road, so that we had been deceived by the innkeeper at Ravenna, who had agreed to convey us to Mesola in his snug barouche; whereas the one to which we were now transferred was somewhat ruder in construction than a tax-cart. We had, however, no alternative, and were given to understand that next day we should obtain a better carriage at Mesola, which we reached at sunset. We slept there, although our original intention was to make Ariano our resting-place for the first night; but the usual road was cut up by the late floods, and that which we were to follow so increased the distance, that the landlord would not furnish us with horses that evening. As he had everything in his own hands, we submitted with as good grace as possible. Mesola is the frontier town of the Papal States, and consists of a large building, the residence of the governor, apparently constructed so as to be turned into a fort if necessary, and a few straggling houses, all lying below the level of the river, which is here magnificently embanked. During this day's journey we crossed five streams by means of ferry-boats; but the steepness of their banks, and the bad arrangements of the boats, convinced us that no English carriage could be safely transported without improved means. On one occasion, indeed, our carriage, from its impetus in descending, was nearly thrown into the river, dragging the men and everything after it. If this accident had happened, we should have had our baggage destroyed, if not lost, and should have been compelled to proceed for some distance on foot. We started from Mesola the next morning at daybreak, and drove along the S. bank of the Pò di Goro, or Pò Piccolo, to the point opposite Vicolo, where we found numerous boatmen, and soon made an arrangement for our conveyance to Chioggia. We were now dragged, as in a canal boat, by two men, up the Po to Sta. Maria in Ponto, without landing at Ariano. Before arriving at Sta. Maria we left the boat in order to avoid the tiresome navigation round the western point of the island. We reached Sta. Maria in this way, after a walk of a mile, while the boat did not arrive for 3 hours. Sta. Maria is the Austrian frontier station: we found the officers extremely civil and obliging, and were subjected to far less inconvenience than we had met with in many petty towns of the Papal States. The effects of the

floods on this island of Ariano were still visible in the broken banks, and in the vast masses of shingle thrown up on various parts of the surface. The inhabitants were unable to leave their houses for 15 days during the great flood of November, 1839. On the arrival of our boat we proceeded on our voyage, passing through numerous canals, and seldom encountering a lock, in consequence of the level character of the country. We crossed the branch of the Po called Pò Maestra, the Adige, and the Brenta, during the day; but the only towns we passed were Cavanella di Pò and Loreo. We arrived at Chioggia at 8 in the evening, and our anxiety to reach Venice was so great that we immediately hired a boat, and landed in that city at 2 in the morning. We ought to have slept at Chioggia, as we suffered much from cold in passing the lagunes, and had but an imperfect view of the great wall, which is so well seen on this passage. Our route altogether, in spite of the drawbacks mentioned, was far from being uninteresting; the swamps, canals, and rivers were so unlike anything we had seen before, that we were amused by the novelty of the scene; the time passed away pleasantly under the awning of the boat, or in walking along the banks of the canals, which the slow movement of our boat permitted; we were struck by the simple manners of the peasantry, and still more by the extreme beauty of the women; we were not annoyed by beggars; we enjoyed a freedom unknown to travellers in a diligence; and at the close of our journey we almost regretted that it was the only one, and the last of the kind."]

Travellers will perceive from this that it is desirable to divide the journey into 3 days, sleeping at Mesola or Ariano on the first night, and at Chioggia on the second. They would thus reach Venice early on the third day.

ROUTE 84.

BOLOGNA TO RAVENNA, BY IMOLA AND LUGO.

55½ m.

	Posts.
Bologna to S. Niccolò	1¼
S. Niccolò to Imola	1¼
Imola to Lugo	2
Lugo to Ravenna	3
	7½

The first 2 stages, between Bologna and Imola, are described in Rte. 87, where an account of Imola will be found. The route from Imola to Ravenna is somewhat longer than that from Faenza; but the road is excellent, and the country through which it passes is interesting on account of its high state of cultivation.

Leaving Imola, the road proceeds along the l. bank of the Santerno as far as Mordano. After crossing the Santerno it turns towards Lugo. 3 m. N.W. from this is the walled town of *Massa Lombarda*, supposed to have derived its name from the Mantuan and Brescian emigrants who fled from the persecutions of Frederick Barbarossa, and settled here in 1232. There is no doubt that the establishment of this colony contributed to the prosperity of the district; and it is recorded that Francesco d'Este, one of the generals of the Emperor Charles V., on his deathbed at Ferrara in 1573, directed that the Lombards of Massa should carry his body from Ferrara to this town, where, in accordance with his wishes, it was buried. The present population is about 5000. On the l. bank of the Santerno, a branch road from Ferrara through the marshes of Argenta falls into this route.

2 *Lugo* (*Inn:* Albergo di San Marco, tolerable), situated in the plain, nearly midway between the Santerno and the Senio rivers, supposed to occupy the site of *Lucus Dianæ*, whose temple was in the neighbourhood. Lugo, now an important provincial town of 8474 souls, was raised to municipal rank by Julius II., and was confirmed in its

privileges by Pius VII. It contains nothing to detain the traveller, unless he happen to visit it at the period of its fair, which commences September 1st, and lasts till the 19th of the month. This fair is said to date from the time of Marcus Æmilius, a proconsul of Ravenna. In the vicinity of Lugo are 2 small towns, each of which is interesting as the birthplace of personages whose names occupy a distinguished place in Italian history. The first of these, *Cotignola*, 3 m. to the S.E. of Lugo, on the banks of the Senio, was the birthplace of Attendolo Sforza, the founder of that illustrious house which subsequently played so important a part. It was in this village that he threw his pickaxe into the branches of an oak, in order that it might decide by its fall, or by remaining fixed, whether he should remain a tiller of the ground, or join a company of condottieri. The other town, *Fusignano*, about 4 m. N., also on the l. bank of the Senio, is memorable as the birthplace of Vincenzo Monti the poet, and of Angelo Corelli the composer. The castle of Cunio, celebrated in the middle ages as one of the strongholds of Romagna, was in the neighbourhood of Cotignola: its ruins still exist.

A short distance from Lugo the road crosses the Senio, and passes through *Bagnacavallo*, a town of 4011 souls, originally called Tiberiacum, in honour of Tiberius. Several Roman inscriptions, and other antiquities of the time of the Empire, discovered there in 1605, prove its existence at that period as a Roman city. The present town is walled, and was formerly famous for its strong castle. It has a cathedral dedicated to St. Michael the Archangel, and a circus for the game of pallone, but it contains little to interest the stranger. 2 m. beyond Bagnacavallo the road crosses the Lamone, and proceeds across the plain to Ravenna. Near Godo that from Faenza falls into this route.

3 RAVENNA.—(*Inn:* La Spada Nova, or Spada d'Oro, very good, a large and new Hotel recently opened in the Palazzo Raize—charges reasonable; the original Spada is much decayed.) Ravenna, the capital of the Western Empire, the seat of the Gothic and Longobardic kings, and the metropolis of the Greek Exarchs, is one of those historical cities which are best illustrated by their own monuments. Within its walls repose the remains of the children of Theodosius, and amidst the tombs of exarchs and patriarchs rests all that was mortal of Dante. A short distance beyond the gates is the sepulchre of Theodoric, king of the Goths: the city ramparts still bear evidence of the breaches made in them by the barbarians who invaded Italy, and the deserted streets are filled with Christian antiquities which have undergone scarcely any change since the time of Justinian. As the traveller wanders through the streets, their unbroken solitude recalls the feelings with which he may have rode round the walls of Constantinople; but Ravenna has preserved more memorials of her imperial masters, and possesses a far higher interest for the Christian antiquary, than even that celebrated seat of empire. "Whoever loves early Christian monuments, whoever desires to see them in greater perfection than the lapse of 14 centuries could warrant us in expecting, whoever desires to study them unaided by the remains of heathen antiquity, should make every effort to spend some days at least in this noble and imperial city. From Rome it differs mainly in this—that your meditations on its ornaments are not disturbed by the constant recurrence of pagan remains, nor your researches perplexed by the necessity of inquiring what was built and what was borrowed by the faithful. Ravenna has only one antiquity, and that is Christian. Seated like Rome in the midst of an unhealthy, desolate plain, except when its unrivalled pine-forests cast a shade of deeper solitude and melancholy over it; quiet and lonely, without the sound of wheels upon its grass-grown pavement; it has not merely to lament over the decay of ancient magnificence, but upon its total destruction—except what Religion has erected for herself. She was not in

time to apply her saving as well as purifying unction to the basilicas and temples of preceding ages; or rather, she seemed to occupy what she could replace, and therefore, in the strength of imperial favour, raised new buildings for the Christian worship, such as no other city but Rome could boast of."—*Cardinal Wiseman*, in *Dublin Rev.*

The history of Ravenna embraces a considerable portion of that not only of Italy during the middle ages, but also of the Eastern and Western Empires. Without entering into these details, it will be useful for the appreciation of its antiquities to give a rapid sketch of its history under its ancient masters.

The accounts of the classical writers prove that the ancient city was built on wooden piles in the midst of a vast *laguna*, and so intersected with marshes that communication was kept up by numerous bridges, not only throughout the adjacent country, but even in the city itself. The sea, which is now from 3 to 4 m. distant, then flowed up to its walls. Ravenna became early a Roman colony, and, judging from an expression in Cicero, was an important naval station at the time of Pompey. Cæsar occupied it previous to his invasion of Italy. Under Augustus its consequence was increased by the construction of an ample port at the mouth of the Candianus, capable of affording shelter to 250 ships, and which superseded the old harbour at the mouth of the Ronco. He connected the new port with the Po by means of a canal, and carried a causeway to it from the city, which he made his frequent residence, and embellished with magnificent buildings. The new harbour was called *Portus Classis*, a name still retained in the distinctive title of the basilica of S. Apollinaris; and the intermediate settlement which arose from the establishment of the port was called *Cæsarea*, whose name also is still perpetuated by the ruined church of S. Lorenzo in Cesarea. Subsequent emperors added to the natural strength of Ravenna by fortifying and maintaining its importance as a naval station. But its true interest does not commence until after the classical times. On the decline of the Roman empire, Honorius chose Ravenna as the seat of the Western Empire, A.D. 404. As early as then the alluvial deposits of the Po had begun to accumulate on the coast; the port of Augustus had been gradually filled up, and the forest of pines which supplied the Roman fleet with timber had usurped the site where that fleet had once rode at anchor, and spread far along the shore, thus extending gradually to a greater distance from the city. These and other circumstances combined to make it a place of security; and Honorius, afraid of remaining defenceless at Milan, chose Ravenna as his residence, where his personal safety was secure amidst the canals and morasses, which were then too shallow to admit the large vessels of the enemy. He availed himself of these changes to strengthen the city with additional fortifications, and so far succeeded that its impregnable position saved it from the inroads of the barbarians under Radagaldus and Alaric. Without entering into details of the administration of Ravenna under Placidia, the sister of Honorius, during the minority of Valentinian, it may suffice to state that under her feeble successors even the natural advantages of the city were unable to offer an effectual resistance to the hordes under Odoacer, who, in little more than 70 years after the arrival of Honorius, made himself master of Ravenna, and extinguished the Empire of the West. His rule, however, had lasted but 15 years when Theodoric, king of the Eastern Goths, crossed the Alps with a powerful army, and after several gallant struggles overthrew Odoacer, and made Ravenna the capital of the Gothic kingdom. Theodoric was succeeded in the sovereignty of Italy by two of his descendants, and they in turn by a series of elective kings, from the last of whom Justinian endeavoured to reconquer the lost provinces, aided by the military genius of Belisarius. The campaign of that celebrated general, and his siege and capture of Ravenna, are well known to every reader of the 'Decline and Fall of the Roman Empire.'

It would be out of place to dwell upon the circumstances which led to the recall of Belisarius, and the appointment of Narses, the new general of Justinian, who drove the Goths out of Italy, and was intrusted with the administration of the Italian kingdom with the title of EXARCH. The rank thus conferred upon the favourite lieutenant of the emperor was extended to his successors during the continuance of the Greek sovereignty: the functions of the exarchs corresponded in some measure to those of the ancient prætorian prefects. Their government comprised the entire kingdom of Italy, including Rome itself, and the pope or bishop of the Christian capital was regarded as subject to their authority, possessing merely a temporal barony in Rome dependent on the exarchate. The territory understood to be comprised in the *Exarchate* included modern Romagna, the districts of Ferrara and Comacchio, the maritime Pentapolis or towns extending along the Adriatic from Rimini to Ancona, and a second or inland Pentapolis, including several towns on the eastern declivities of the Apennines. The exarchate lasted 185 years: the people of Rome erected a kind of republic under their bishop; and Astolphus, king of the Lombards, seeing that Ravenna would be an easy prey, drove out Eutychius, the last exarch, became master of the city, and made it the metropolis of the Longobardic kingdom (A.D. 754). The attempt of the Lombards to seize Rome also, as a dependency of the exarchate, brought to the aid of the Church the powerful army of the Franks under Pepin and Charlemagne, by whom the Lombards were expelled, and Ravenna with the exarchate given to the Holy See as a temporal possession; "and the world beheld for the first time a Christian bishop invested with the prerogatives of a temporal prince, the choice of magistrates, the exercise of justice, the imposition of taxes, and the wealth of the palace of Ravenna."

After the transfer of the exarchate to Rome by the Carlovingian princes, the fortunes of Ravenna began rapidly to decline; its archbishops frequently seized the government, and it was the scene of repeated commotions among its own citizens. In the 13th century the constitution of Ravenna strongly tended to aristocracy; its general council was composed of 250, and its special council of 70 persons. In the contests of the Guelphs and Ghibelines, Pietro Traversari, an ally of the former, declared himself Duke of Ravenna (1218), without changing the civil institutions of the city. His son and successor quarrelled with the emperor Frederick II., who reduced Ravenna to obedience and despoiled it of many of its treasures. The city was shortly after seized upon by Innocent IV., and reduced again to the authority of the Roman pontiffs, who governed it by vicars. In 1275 it was ruled by the family of Polenta, whose connection with it is commemorated by Dante under the image of an eagle which figured in their coat of arms:—

"Ravenna sta com' è stata molti anni:
L'aquila da Polenta là si cova,
Si che Cervia ricopre coi suoi vanni."
Inf. xxvii.

After some subsequent changes the inhabitants were induced by civil tumults, arising from the ambition or cupidity of its powerful citizens, to throw themselves under the protection of Venice, by which the government was seized in 1441. Ravenna flourished under the republic; its public buildings were restored, its fortress was strengthened, and the laws were administered with justice and wisdom. After retaining it for 68 years, the Venetians finally ceded it to the Roman See in 1509 under Julius II.; and it then became the capital of Romagna, and was governed by the papal legates. In less than 3 years after this event the general Italian war which followed the league of Cambray brought into Italy the army of Louis XII. under Gaston de Foix, who began his campaign of Romagna by the siege of Ravenna. After a vain attempt to carry it by assault, in which he was bravely repulsed by the inhabitants, the arrival of the papal and Spanish troops induced him to give battle, on Easter Sunday, April 11, 1512. Italy had never seen so bloody

a combat; little short of 20,000 men are said to have lain dead upon the field, when the Spanish infantry, yet unbroken, slowly retreated. Gaston de Foix, furious at seeing them escape, rushed upon the formidable host in the vain hope of throwing them into disorder, and perished in the attempt about 3 m. from the walls of Ravenna. The French gained the victory, but it was dearly purchased by the loss of their chivalrous commander.

At the French invasion of 1796 Ravenna was deprived of its rank as the capital of Romagna, which was given to Forlì; but it was restored by Austria in 1799, only to be again transferred by the French in the following year. On the fall of the Kingdom of Italy, Ravenna was again made the chief city of the province, but its ancient glory was gone for ever, and only 3 towns and a few castles were left subject to its authority.

Ravenna, at the present time, is the chief city of a province comprehending a pop. of 175,995 Inhab., including the suburbs, and a surface of 528 square m.; the city is inhabited by 21,056 persons, and its immediate territory irrigated by numerous rivers and torrents. It is the seat of an archbishop, to whom all the bishops of Romagna are suffragans. Its bishopric, one of the most ancient in the Christian world, was founded A.D. 44, by S. Apollinaris, a disciple of Peter; and it obtained the dignity of an archiepiscopal see as early as 439, under Sixtus III. The circuit of the city is about 3 m., but nearly one-half of the enclosed space consists of gardens. Besides its churches and other objects of antiquarian interest, it contains a college, a museum, public schools, and an academy of the fine arts. Its port, communicating with the Adriatic by a canal, is still considered one of the great outlets of Romagna, and carries on a considerable trade with the Lombardo-Venetian kingdom.

The *Cathedral*, once a remarkable example of the ancient Basilica, has lost all traces of its original character. It was built by S. Orso, archbishop of the see, in the 4th century, and called from him "Basilica Orsiana." It was rebuilt in the last century, and completely spoilt; the cylindrical campanile, whose form recalls the minarets of Constantinople, alone remains of the original building. The chief interest of the present ch. is the celebrated painting by *Guido* in the chapel of the SS. Sacramento representing the fall of the manna, and the lunette above representing the meeting of Melchizedek and Abraham; these are classed by Lanzi among Guido's best works. The frescoes of the Cupola, with the exception of the Archangel Michael, are attributed to his pupils. Near this, in a lunette, is Guido's fine fresco of the Angel bringing food to Elijah, the latter a fine sleeping figure. Among the other pictures which deserve notice are the grand Banquet of Ahasuerus by *Carlo Bonone*, well known by the minute description of Lanzi, and the modern painting by *Camuccini* of the Consecration of the ch. by St. Orso. The high altar contains a marble urn, in which are deposited the remains of 9 early bishops of the see. The silver crucifix is covered with sculptures of the 6th century. The chapel of the Madonna del Sudore contains two large marble urns covered with bas-reliefs, in one of which, as related by the inscription, are the ashes of St. Barbatian, confessor of Galla Placidia; in the other those of San Rinaldo. Behind the choir are 2 marble slabs with symbolical representations of animals, which formed part of the ancient pulpit, a work of the 6th century. In the vestibule of the sacristy is a *Paschal calendar* on marble, much prized by antiquaries as a remarkable monument of astronomical knowledge in the early times of Christianity. It was calculated for 95 years, beginning with 532, and ending in 626. The *Sacristy* contains the *pastoral chair of St. Maximian*, formed entirely of ivory, with the monogram in front of "Maximianus Episcopus." The bas-reliefs below the monogram represent the Saviour in the character of a shepherd and priest in the midst of the 4 evangelists: on the 2 exterior sides is the history of Joseph, and those which remain on the back represent

various events in the life of the Saviour. It is precious as a specimen of art in the 6th century, but it has evidently suffered from injudicious cleaning. Behind the grand door of the cathedral are still preserved some fragments of its celebrated *Door of vine-wood*, which has been superseded by one of modern construction. The original planks are said to have been 13 feet long and nearly 1½ wide—a proof that the ancients were correct in stating that the vine attains a great size, and confirmatory of the assertion that the statue of Diana of Ephesus was made of the vine-wood of Cyprus. It is probable that the wood of the Ravenna doors was imported from Constantinople. Behind the choir is a sitting statue of St. Mark by Lombardi.

The ancient Baptistery, called also "S. Giovanni in Fonte," now separated from the cathedral by a street, is supposed to have been likewise founded by S. Orso: it was repaired in 451 by archbishop Neo, and dedicated to St. John the Baptist. It is, like many baptisteries of the early Christians, an octagonal building; the interior has 2 ranges of arcades, the lower resting on 8 columns of different marble capitals, placed in the angles of the building; the upper, 24 in number, are dissimilar in dimensions as well as in the style of the capitals. The lower columns are considerably sunk, and both these and the upper series are supposed to have belonged to some ancient temple. The cupola is adorned with well-preserved mosaics of the 5th century, representing in the centre Christ baptized in the Jordan, and in the circumference the 12 apostles, each with his name, and below emblems of the Gospels, bishops, thrones, and with other ornaments. (The most correct representations of these, as well as most of the other ancient mosaics of Ravenna, will be found in Ciampini, Vetera Monumenta, 3 vols. fol., Roma, 1757, and of those of the tomb of Galla Placidia in Quast's 'Alt. Christlichen Bauwerke von Ravenna,' 1 vol. fol. Berlin, 1842.) The grand vase, which was formerly used for baptism by immersion, is of white marble and porphyry. There are 2 chapels in recesses of the building: that on the rt. contains a sculptured marble of the 6th century, which formerly belonged to the ciborium of the old cathedral; that on the l. has a beautiful urn of Parian marble covered with symbols supposed to relate to the ancient nuptial purifications; it was found in the temple of Jupiter at Cæsarea. The ancient metal cross of the summit of the baptistery merits notice on account of its antiquity: it bears an inscription recording that it was erected in 688 by Archbishop Theodorus. It has recently been removed, and now stands in front of the church.

The *Ch. of Sta. Agata*, another ancient edifice, dating from the 5th century, has a nave and 2 aisles divided by 20 columns, partly of granite, of cipolino, and of other marbles. The choir contains a painting of the Crucifixion, by *Francesco da Cotignola*; and in one of the chapels of the right nave is one of *Luca Longhi's* best works, representing S. Agata, St. Catherine, and St. Cecilia. The altar of this chapel contains the bodies of S. Sergius martyr, and S. Agnellus archbishop, and bears the two monograms of *Sergius Diaconus*. The very ancient pulpit is worthy of notice.

The *Ch. of S. Apollinare Nuovo*, in the long street leading from Porta Nuova to P. Serrata, built by Theodoric in the beginning of the sixth century as the cathedral of his Arian bishops, was consecrated for Catholic worship by archbishop S. Agnello, at the close of the Gothic kingdom, and dedicated to *S. Martino*. It was also called *Chiesa di Cielo Aureo*, on account of its magnificent decorations. It assumed its present name in the 9th century, from the belief that the body of S. Apollinaris had been buried within its walls, in order to secure it in its real resting-place at Classe from the attacks of the Saracens. The 24 marble columns supporting the rounded arches dividing the nave from the aisles were brought from Constantinople. The walls of the nave are covered with superb mosaics, executed in the 6th centy., about A.D. 570. On the l. is represented the city of Classe, with the sea and ships; in the foreground 22 virgins,

each holding in her hand a crown, and accompanied by the magi, in the act of presenting their offerings to the Virgin and Child sitting on a throne between angels. "This superb mosaic, the finest in the whole of Ravenna, may deserve attention on another account: the earliest monuments of Christian art give little or no countenance to Mariolatry, or the peculiar veneration to the Virgin, which has so long distinguished the Greek and Roman churches. In this mosaic, however, though the presence of the magi with offerings may seem to denote some relation to the Nativity as an historical fact, the 22 Virgins in their company, the 4 Angels as it were guarding the Mother and Child, and especially the Glory round her head, exclude all but an allegorical or symbolical meaning, and lead to the conclusion that this great corruption of Christianity was established in the Church before the end of the 10th century, while the absence of similar representations in earlier works leads to an opposite inference."—*H. H.*

On the opposite side of the nave, the mosaic presents us with a picture of Ravenna at that period, in which we distinguish the Basilica of S. Vitale, and the palace of Theodoric bearing the word *Palatium* on the façade: 25 saints holding crowns and receiving the benediction of the Saviour sitting on a throne between 4 angels. The rest of these walls, as high as the gilded roof, are covered with mosaics representing the fathers of the Old and New Testaments, and various miracles of the Saviour. Another mosaic, representing the emperor Justinian, in tolerable preservation, is concealed behind the organ. In the nave is the ancient marble pulpit covered with Gothic ornaments, supported by a mass of grey granite. The altars of this ch. are rich in rare marbles. In the last lateral chapel is preserved the ancient marble chair of the Benedictine abbots, to whom the ch. formerly belonged: it is supposed to be a work of the 10th cent.

In the *Ch. of Santa Chiara*, now converted into a cavalerizza (riding-school) are remains of some frescoes attributed to Giotto.

The *Ch. of Santa Croce*, built by Galla Placidia in the 5th century, and consecrated by St. Peter Chrysologus, has been sadly ruined.

The *Ch. of San Domenico*, a restoration of an ancient basilica founded by the exarchs, contains some fine works by *Niccolò Rondinello*, of Ravenna, a pupil of Giov. Bellini. The Virgin and Child with S. Jerome, S. Dominick, S. Joseph, and S. Francis of Assisi, the two paintings of the Annunciation, the S. Domenico and St. Peter in the choir, and the Virgin and Child with the Magdalen and other saints, are by this master. In the chapel of the Cross is an ancient wooden crucifix curiously covered with fine linen in imitation of human skin, which is said to have sweated blood during the battle of Ravenna under Gaston de Foix. The 2nd chapel on the l. contains the Fifteen Mysteries of the Rosary, by *Luca Longhi:* and the 3rd chapel on the rt. has a picture by the same artist representing the Invention of the Cross. A large tavola, near the high altar, of the Virgin and Child, with saints, bears the name of *Benedictus Armini;* it is much injured, and has been erroneously attributed to Rondinello.

The *Ch. of S. Francesco*, at the N.W. extremity of the town, supposed to have been erected in the middle of the 5th century, by St. Peter Chrysologus, on the site of a temple of Neptune, has suffered from modern restorations. It has a nave and 2 aisles divided by 22 columns of white marble. In the rt. aisle is the urn containing the remains of S. Liberius, archbishop of the see, a fine work, referred to the 4th or 5th century. The chapel of the Crucifix contains 2 beautiful columns of Greek marble, decorated with capitals sculptured by *Pietro Lombardo*, by whom likewise are the rich arabesques of the frieze and pilasters. In the l. aisle is the tomb of Luffo Numai, of Forlì, secretary of Pino Ordelaffi, lord of that city, the work of *Tommaso Flamberti.* In the 4th chapel on rt. a picture of the Madonna, with the *Donataria*, by *Sacchi d'Imola*, a rare master. On the rt. wall of the entrance door is a sepulchral slab, raised

from the pavement, with the figure in bas-relief of Ostasio da Polenta, lord of Ravenna, clothed in the robes of a Franciscan monk, and bearing the following inscription in Lombard characters: "Hic jacet magnificus Dominus Hostasius de Polenta qui ante diem felix obiens occubuit MCCCLXXXXVI die XIV mensis Martii, cujus anima requiescat in pace." The Polenta family, so celebrated for their hospitality to Dante and for the fate of Francesca da Rimini, are buried in this ch. The head of Ostasio is beautiful. On the l. wall of the doorway is a similar sepulchral stone, on which is sculptured the figure of Enrico Alfieri, general of the Franciscan order, who died at the age of 92, in 1405, as recorded by the inscription. He was of the Asti family of that name, and was therefore an ancestor of the great poet who has given immortality to it.

The *Church of S. Giovanni Battista*, also called *St. G. dalle Catine*, built by Galla Placidia for her confessor St. Barbatian in 438, was consecrated by St. Peter Chrysologus, but it was almost entirely rebuilt in 1683. On the rt. of the entrance are 4 sarcophagi, the largest of which contains the ashes of Pietro Traversari, lord of Ravenna, who died in 1225. The columns of the interior are chiefly adapted from the ancient building; some of them, however, were found in the neighbourhood of the ch. on the supposed site of the imperial palace in which Galla Placidia resided. The ch. contains 2 paintings by *Francesco Longhi*, one representing the Virgin and Child with St. Clement and St. Jerome; the other the Virgin and Child with St. Matthew and St. Francis of Assisi.

The *Basilica of S. Giovanni Evangelista*, also called *S. Giovanni della Sagra*, was founded in 414 by the Empress Galla Placidia, in fulfilment of a vow made in a tempest during the voyage from Constantinople to Ravenna with her children. Like the cathedral it has lost much of its ancient character by restorations, and most of its mosaics have disappeared. The Church tradition relates that, not knowing with what relic to enrich the Church, the empress was praying on the subject when St. John appeared to her in a vision; she threw herself at his feet for the purpose of embracing them, but the evangelist disappeared, leaving one of his sandals as a relic. This vision is represented in a bas-relief over the transom of its pointed doorway, a work probably of the 12th centy.; the lower part shows St. John incensing the altar, with the empress embracing his feet; in the upper part she appears offering the sandal to the Saviour and St. John, while S. Barbatian and his attendants are seen on the other side. The doorway, especially in the small niches, is richly sculptured with figures of saints, and is an interesting example of the architecture of the period. The interior of the church, consisting of 3 naves supported by 24 ancient columns, contains the high altar, beneath which repose the remains of SS. Canzio, Canziano, and Canzianilla, martyrs; in the chapel of St. Bartholomew, in the l. nave, are some fragments of a mosaic, representing the storm and the vow of Galla Placidia. The vault of the second chapel on the same side is painted by *Giotto*, representing the four Evangelists with their symbols, and St. Gregory, St. Ambrose, St. Augustin, and St. Jerome. All these frescoes have been more or less repainted, the SS. John, Matthew, and Gregory the least. The walls of the chapel, once covered with frescoes, have been whitewashed over. Beneath the choir is the ancient altar of the confessional, constructed of marble, porphyry, and serpentine, a work of the fifth century. The ancient quadrangular *Campanile*, the articulations of which are ornamented with white and green mosaics, is remarkable for its 2 bells cast by Robert of Saxony in 1208. In a small chapel let into the walls are some curious fragments of the ancient pavement.

The *Ch.*, or *Oratory of Santa Maria in Cosmedin*, near it, was the ancient Arian baptistery: its vault was decorated with mosaics in the 6th century, after it had passed to the Catholic worship. It is an octagonal building. The mosaics of the roof represent

Baptism in the Jordan, the river issuing from the urn of a river god; the Twelve Apostles, each bearing a crown in his hand, with the exception of St. Peter, who carries the keys, and St. Paul, who bears 2 books, advancing towards a throne occupied by a cross only. The large round block of Oriental granite in the centre of the floor is supposed to be part of the ancient baptismal font.

The *Ch. of Sta. Maria in Porto*, near the Porta Nuova, built of the remains of the Basilica of S. Lorenzo in Cesarea, in 1553, with a façade erected in the last century, is perhaps the finest ch. of recent date in Ravenna. It is celebrated for an image of the Virgin, in marble, in an oriental costume, and in the act of praying—a very early specimen of Christian art, originally placed in the ch. of Sta. Maria in Porto Fuori, and transferred here in the sixteenth century. The 3rd chapel contains the masterpiece of *Palma Giovane*, the Martyrdom of St. Mark. The 6th chapel of the opposite aisle has a painting by *Luca Longhi*, representing the Virgin, with St. Augustin and other saints. The sacristy contains an ancient porphyry vase, beautifully worked, supposed to have been a Roman sepulchral urn.

The ruined *Ch. of S. Michele in Affricisco*, built in the 6th century, now profaned by a fish-market, still retains the mosaics of its tribune and its ancient campanile. The ancient mosaics, contemporaneous with the foundation of the ch., have been sold, and are now in Berlin.

The *Ch. of S. Niccolò*, built by Archbishop Sergius, in 768, in fulfilment of a vow, contains numerous paintings by *Padre Cesare Pronti*, an Augustinian monk, sometimes called *P. Cesare di Ravenna*. Among these may be mentioned the St. Thomas of Villanova; the St. Nicholas; the St. Augustin; the Virgin; Sta. Monica, considered his masterpiece; and the San Francesco di Paola. The large painting of the Nativity over the entrance door, the St. Sebastian on the l. wall, and the St. Catherine on the rt., are by *Francesco da Cotignola*; the archangel Raphael is by *Girolamo Genga*.

The *Ch. of S. Romualdo*, or *Classe*, originally belonging to the Carthusians, is now the chapel of the college of Ravenna. The cupola is painted in fresco by *Giambattista Barbioni*, who was also the painter of the S. Romualdo in the choir, and of the frescoes in the 1st chapel on the l. of the entrance. The 2nd chapel contains a picture of S. Romualdo, by *Guercino*. The 1st chapel on the rt. has a painting of S. Bartholomew and S. Severus, by *Franceschini*; and the 2nd a picture of S. Benedict, by *Carlo Cignani*. The sacristy contains 2 fine columns of red porphyry, found near St. Apollinare in Classe; and the picture of the Raising of Lazarus, by *Francesco da Cotignola*. The frescoes of the roof are by *P. Cesare Pronti*. In the refectory is a fresco of the marriage at Cana, by *Luca Longhi* and his son *Francesco*; the veil thrown over the woman on the l. of the Saviour was added by his daughter *Barbara*, to satisfy the scruples, it is said, of S. Carlo Borromeo, then legate of Ravenna. The altars of this ch. almost surpass in brilliancy and riches all the others in the city.

The *Ch. of the Santo Spirito*, called also that of *S. Teodoro*, was built in the 6th century by Theodoric, for the Arian bishops; it assumed the name of S. Theodore after its consecration to the Catholic worship by S. Agnello, and afterwards took the present name. Besides its rich marbles, it contains a curious pulpit of the 6th century with ancient sculptures.

The magnificent *Church of San Vitale* (in a small square, near the ch. of Sta. Maria Maggiore, and the Mausoleum of Galla Placidia) exhibits the octagonal form with all the accessories of Eastern splendour. As one of the earliest Christian temples, it is of the highest interest in the history of art. It was built in the reign of Justinian by S. Ecclesius, the archbishop of the see, on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was an imitation of Sta. Sophia at Constantinople, and was adopted by Charlemagne as the model

of his church at Aix-la-Chapelle. The original pavement is considerably below the present floor, and is now covered with water. The architecture of the interior exhibits 8 arches resting on as many piers, between which are semicircular recesses of 2 stories, each divided into 3 small arches by 2 columns between the principal piers. The spaces between the lower columns open into the side aisles, and those between the upper into a gallery. Above, the building becomes circular. The fourteen columns of the upper story have Gothic capitals, some of which bear an anchor, supposed to indicate that they belonged to a temple of Neptune. The 14 columns of the lower story have also Byzantine capitals; and on the imposts of the arches are 28 monograms. The pilasters and the walls are covered with large plates of Grecian marble, on which are still to be traced some fragments of a frieze. The colossal dome was painted, in the early part of the 18th century, with frescoes representing the fathers of the Old and New Testaments, with various decorations, such as festoons of roses hanging from the roof; all in the worst taste, and at variance with the architectural character of the building. The dome is constructed of earthen pots, and is perhaps the most perfect specimen known of this kind of work. They are small twisted vessels, having the point of one inserted in the mouth of the other in a continued spiral, and placed horizontally. The spandrils are partially filled with others of larger size, twisted only at the point, and arranged vertically. The upper walls and vault of the choir are covered with mosaics of the time of Justinian, as beautiful and as fresh as on the day when they were first finished; invaluable as specimens of art, no less than as studies of costume. The most elaborate of these mosaics is that of the tribune, representing on the right the Emperor Justinian with a vase containing consecration offerings in his hand, surrounded by courtiers and soldiers, and accompanied by St. Maximian and two priests. On the left the Empress Theodora with a similar vase, attended by the ladies of her court. In the vault above is the Saviour throned on the globe between the archangels; on the right hand is S. Vitalis receiving the crown of martyrdom; and on the left S. Eutychius in the act of offering a model of the ch. The roof is decorated with arabesques, urns, the 12 apostles, and other ornamental devices. The other mosaics represent the Saviour with the 12 apostles; St. Gervasius, and S. Protasius, sons of S. Vitalis; the Offering of Abel, and of Melchizedek; Moses, with the sheep of Madan; Moses on Mount Horeb; Moses in the act of taking off his sandals at the command of the Almighty, represented by a hand in the heavens; the Sacrifice of Isaac; the three Angels foretelling the birth of a child to Abraham, while Sarah stands in the doorway ridiculing the prediction; Moses on Mount Sinai; the prophets Isaiah and Jeremiah; and the four Evangelists with their emblems. The preservation of these extraordinary mosaics, still retaining the freshness of their colours, amidst all the revolutions of Ravenna, is truly wonderful; they have been the admiration of every writer, and they cannot fail to afford the highest interest not merely to the Christian antiquary, but to all travellers of taste. The splendid columns are mostly of Greek marble. On the imposts of the arches of the rt. columns of this choir are two monograms of *Julianus*, written on one of them in the reverse. Near the high altar, on the right, are the celebrated bas-reliefs, in Greek marble, called the "Throne of Neptune," compared for their execution and design to the works of Phidias and Praxiteles. In them are seen the throne of the god, with a sea-monster extended in front of it; a winged genius holds a trident on the right, and on the left two other genii are seen bearing a large shell. The ornaments of these sculptures are pilasters of the Corinthian order, a cornice with tridents, dolphins, shells, and two sea-horses. The *Chapel of the SS. Sacramento* contains a gilded ciborium attributed to *Michel Angelo*, and

a picture of St. Benedict by *Francesco Gessi*, a pupil of Guido. The Assumption of St. Gertrude is by *Andrea Barbiani*. In the *vestibule of the Sacristy* is a good bas-relief, supposed to be of the time of Claudius, representing the "Apotheosis of Augustus." It is divided into two portions: in the first is the goddess Rome, with Claudius and Julius Cæsar bearing a star on the forehead as an emblem of divinity. Livia is represented under the figure of Juno, and Augustus under that of Jupiter. The second represents a sacrifice; it is supposed to have been one of the decorations of a temple dedicated to Augustus. The pictures in the Sacristy are the Virgin and Child throned, with St. Sebastian and other saints, by *Luca Longhi*, a native artist; the Sta. Agata is by his daughter *Barbara*, and the Annunciation by his son *Francesco*; the Martyrdom of S. Erasmus is by another native painter, *Giambattista Barbiani*; the Martyrdom of St. James and St. Philip is by *Camillo Procaccini*. The *Tomb of the Exarch Isaac*, "the great ornament of Armenia," remains to be noticed. It was erected to his memory by his wife Susanna, and bears a Greek inscription recording the fame he acquired in the east and in the west, and comparing her widowhood to that of the turtle dove. The urn containing his ashes is of marble, with bas-reliefs of the Adoration of the Magi (it is worthy of remark that there is no glory round the head of the Virgin), the Raising of Lazarus, and Daniel in the Lions' Den. Isaac was the 8th exarch of Ravenna, and died in the city, according to Muratori, A.D. 644.

Mausoleum of Galla Placidia, called also the Ch. of SS. Nazario e Celso. This once magnificent sepulchre was built by the Empress Galla Placidia, the daughter of Theodosius the Great, and the mother of Valentinian III., the third and fifth emperors of the West, towards the end of the 5th century. It is in the form of a Latin cross, 46 English ft. in length and 39¾ in width, and is paved with rich marbles. The cupola is entirely covered with mosaics of the time of the empress, in which we see the four evangelists with their symbols, and on each wall two full-length figures of prophets. The arch over the door has a representation of the Good Shepherd; over the tomb of the empress is the Saviour with the gospels in his hand: and in each of the lateral arches are two stags at a fountain, surrounded by arabesques and other ornaments. The high altar, in the centre of the mausoleum, composed of three grand plates of Oriental alabaster, was formerly in the ch. of St. Vitale, and is referred to the sixth century. The great object of attraction however is the massive marble sarcophagus which contains the ashes of Galla Placidia. It was once covered with silver plates; but these have disappeared, together with the other ornaments with which it was originally decorated. In the side next the wall was formerly a small aperture, through which the body of the empress was seen, sitting in a chair of cypress wood, clothed in her imperial robes. Some children having introduced a lighted candle, in 1577, the robes took fire, and the body was reduced to ashes; since that time the aperture has remained closed. In the recess on the rt. side of the Mausoleum is another marble sarcophagus with Christian symbols, which contains the remains of the Emperor Honorius II., the brother of Galla Placidia; and on the l. is that of Constantius III., her second husband, and the father of Valentinian. On each side of the entrance door are two smaller sarcophagi, said to contain the remains of the tutors of Valentinian, and of Honoria, his sister. These sarcophagi are the only tombs of the Cæsars, oriental or occidental, which now remain in their original places. The subterranean mausoleum of Galla Placidia is as a monument of the dreadful catastrophes of the Lower Empire. This daughter of Theodosius, sister of Honorius, mother of Valentinian III., who was born at Constantinople, and died at Rome, was a slave twice, a queen, an empress; first the wife of the King of the Goths, Alaric's brother-in-law, who fell in love with his captive, and afterwards of one of her brother's generals, whom she

was equally successful in subjecting to her will: a talented woman, but without generosity or greatness, who hastened the fall of the empire—whose ambition and vices have obscured and, as it were, polluted her misfortunes.

Palace of Theodoric, in the main street leading from the Porta Serrata to the P. Nuova, and near the ch. of St. Apollinare. Of the palace of the Gothic king, which served as the residence of his successors, of the Exarchs, and of the Lombard kings, the only portion remaining is a high wall, in the upper part of which are eight small marble columns, supporting round arches and a wide recess over the entrance gate. On one side of the latter is a large porphyry urn, on which an inscription was placed in 1564, stating that it formerly contained the ashes of Theodoric, and that it was originally placed on the top of his mausoleum. Many antiquaries, however, now consider that it was a bath; and that the only argument in favour of its having been the sarcophagus of Theodoric is that it was found near his mausoleum. They urge the difficulty of placing so great a mass on the roof of the mausoleum, and contend that the late date of the inscription must be received as an additional ground for suspicion. In regard, however, to one of these objections, the size and weight of the vase, it must not be forgotten that the same machinery which raised the single block, calculated to weigh at least 200 tons, which forms the roof, would be equally efficient in elevating the porphyry vase. There is a flat projection on the summit of the roof, on which tradition relates that a vase or urn containing the royal ashes originally stood. Mr. Hope, however, observes that "The porphyry receptacle, now immured in the front of the building at Ravenna, called Theodoric's palace, but more probably that of the late exarchs, supposed to have contained, on the top of Theodoric's monument, the body of that king, likewise in its form proclaims itself a *bath*." The palace was chiefly ruined by Charlemagne, who, with the consent of the pope, carried away its ornaments and mosaics, and removed to France the equestrian statue of the king which stood in the adjoining piazza.

The *Tomb of Dante*, behind the Ch. of S. Francesco.—The key is kept at the Palazzo Pubblico, the Custode of which will open it, and of course expect his fee. Of all the monuments of Ravenna, there is none which excites a more profound interest than the tomb of DANTE. In spite of the taste of the building in which it is placed, it is impossible to approach the last resting-place of the great poet without feeling that it is one of the most hallowed monuments of Italy.

"Ungrateful Florence! Dante sleeps afar,
Like Scipio, buried by the upbraiding shore;
Thy factions, in their worse than civil war,
Proscribed the bard, whose name for evermore
Their children's children would in vain adore
With the remorse of ages; and the crown
Which Petrarch's laureate brow supremely wore,
Upon a far and foreign soil had grown,
His life, his fame, his grave, though rifled—not thine own." *Byron.*

The remains of the poet, who died here on the 14th Sept. 1321, at the age of 56, were originally interred in the ch. of San Francesco; but on the expulsion of his patron Guido da Polenta from Ravenna, they were with difficulty protected from the persecution of the Florentines and the excommunication of the pope. Cardinal Beltramo del Poggetto ordered his bones to be burnt with his tract on Monarchy, and they narrowly escaped the profanation of a disinterment. In 1482 Bernardo Bembo, Podestà of Ravenna for the republic of Venice, and father of the celebrated cardinal, did honour to his memory by erecting a mausoleum on the present site, from the designs of Pietro Lombardo. In 1692 this building was repaired and restored at the public expense by the legate, Cardinal Corsi of Florence, and rebuilt in it present form in 1780, at the cost of Cardinal Gonzaga. It is a square edifice, internally decorated with stucco ornaments little worthy of such a sepulchre. On the vault of the cupola are four medallions of Virgil, Brunetto Latini (the master of the poet), Can Grande della Scala, and

Guido da Polenta, his patron. On the walls are two Latin inscriptions, one in verse, recording the foundation of Bembo, the other the dedication of Cardinal Gonzaga to the "Poetæ sui temporis primo restitutori." Above the marble sarcophagus which contains the ashes of the poet is a bas-relief of his half-figure by Lombardi; he is represented sitting at his desk with his book, and is surmounted by a crown of laurel with the motto *Virtuti et honori.* The inscription is said to have been by himself. Below it, in a marble case, is a long Latin history of the tomb, to which it is not necessary to refer more particularly, as all the leading facts it records have been given above.

The feelings with which this sepulchre was visited by three of the greatest names in modern literature deserve to be mentioned. Chateaubriand is said to have knelt bareheaded at the door before he entered; Byron deposited on the tomb a copy of his works; and Alfieri prostrated himself before it, and embodied his emotions in one of the finest sonnets in the Italian language:—

"O gran padre Alighier, se dal ciel miri
Me tuo discepol non indegno starmi,
Dal cor triendo profondi sospiri,
Prostrato innanzi a' tuoi funerei marmi," &c.

Lord Byron's lines commemorating the tomb of the poet and the monumental column of Gaston de Foix will scarcely fail to suggest themselves to the reader:—

"I canter by the spot each afternoon
Where perished in his fame the hero-boy
Who lived too long for men, but died too soon
For human vanity, the young De Foix!
A broken pillar, not uncouthly hewn,
But which neglect is hastening to destroy,
Records Ravenna's carnage on its face,
While weeds and ordure rankle round the base.

"I pass each day where Dante's bones are laid:
A little cupola, more neat than solemn,
Protects his dust, but reverence here is paid
To the bard's tomb, and not the warrior's column:
The time must come when both, alike decay'd
The chieftain's trophy, and the poet's volume,
Will sink where lie the songs and wars of earth,
Before Pelides' death, or Homer's birth.

"With human blood that column was cemented,
With human filth that column is defiled,
As if the peasant's coarse contempt were vented
To show his loathing of the spot he soil'd:
Thus is the trophy used, and thus lamented
Should ever be those bloodhounds, from whose wild
Instinct of gore and glory earth has known
Those sufferings Dante saw in hell alone."

Near the tomb of Dante is the house occupied by *Lord Byron*, whose name and memory are almost as much associated with Ravenna as those of the great "Poet-Sire of Italy." He declared himself more attached to Ravenna than to any other place, except Greece; he praised "its delightful climate," and says he was never tired of his rides in the pine-forest; he liked Ravenna, moreover, because it was out of the beaten track of travellers, and because he found the higher classes of its society well educated and liberal beyond what was usually the case in other continental cities. He resided in it rather more than two years, "and quitted it with the deepest regret, and with a presentiment that his departure would be the forerunner of a thousand evils. He was continually performing generous actions: many families owed to him the few prosperous days they ever enjoyed: his arrival was spoken of as a piece of public good fortune, and his departure as a public calamity." The 'Prophecy of Dante' was composed here, at the suggestion of the Countess Guiccioli; and the translation of the tale of 'Francesca da Rimini' was "executed at Ravenna, where just five centuries before, and in the very house in which the unfortunate lady was born, Dante's poem had been composed." The 'Morgante Maggiore,' 'Marino Faliero,' the fifth canto of 'Don Juan,' 'The Blues,' 'Sardanapalus,' 'The Two Foscari,' 'Cain,' 'Heaven and Earth,' and the 'Vision of Judgment,' were also composed during his residence at

"that place
Of old renown, once in the Adrian sea,
Ravenna! where from Dante's sacred tomb
He had so oft, as many a verse declares,
Drawn inspiration."
Rogers.

Palaces.—The *Archbishop's Palace*, near the cathedral, is one of the most interesting edifices in Ravenna to the Christian antiquary. The chapel, still

used by the archbishops, is the one which was built and used by St. Peter Chrysologus in the 5th century, without the slightest alteration or change: no profaning hand has yet been laid on its altar or mosaics. The walls are covered with large slabs of marble, and the ceiling still retains its mosaics as fresh as when they were first executed. In the middle they represent the symbols of the evangelists; and below, arranged in circles, the Saviour, the apostles, and various saints. The altar has some mosaics which belonged to the tribune of the cathedral previous to its re-erection. In one of the halls of the palace is a collection of ancient Roman and Christian inscriptions, with other fragments of antiquity. In the hall called the "Appartamento Nobile" is a bust of Cardinal Capponi by Bernini, and one of S. Apollinaris by Thorwaldsen. On the 3rd floor is the small *Archiepiscopal library*, formerly celebrated for its records; but most of these disappeared during the political calamities of the city. It still, however, retains the celebrated MS. whose extraordinary size and preservation have made it known to most literary antiquaries: it is a brief of the 12th century, by which Pope Pascal II. confirmed the privileges of the archbishops. The most ancient parchments preserved in these archives are said to date from the 5th century.

Palazzo del Governo, a building of the 17th century, recently restored, contains nothing to interest the stranger. The portico is supported by 8 granite columns, on 4 of the capitals of which is the monogram of THEODORIC.

Palazzo Comunale has marble busts of 7 cardinal legates, and a portion of the gates of Pavia, captured from that city by the inhab. of Ravenna. The public archives formerly contained a large collection of historical documents, but most of them have disappeared.

Palazzo Cavalli, the *P. Lovatelli*, the *P. Spreti*, &c., had all of them small galleries of paintings; but with few exceptions the patriotism of their noble owners induced them to transfer their collections to the Public Academy of the Fine Arts. The fine ceiling of the Pal. Giulio Rasponi, representing the death of Camilla, queen of the Volsci, by *Agricola*, is interesting because the figure of the queen is the portrait of Queen Caroline Murat, one of whose daughters married into the Rasponi family. The *Galleria Rasponi*, liberally open to visitors, has a few good pictures, amongst which may be noticed—*Palmezzano*, Christ on an altar with St. James of Compostello, and St. Sebastian, a fine figure; *Cotignola*, a Virgin and Child; *Luini*, St. Catherine, &c.

The Library, Biblioteca Comunale, founded by the Abate Caneti of Cremona in 1714, and subsequently enriched by private munificence and by the libraries of suppressed convents, contains upwards of 50,000 volumes, 700 manuscripts, and a large collection of first editions of the 15th century. Among its MS. collections, the most precious is the celebrated *Aristophanes* of the 10th century, long known as unique. It is recorded of this MS. that Eugene Beauharnois wished to purchase it; but the inhab., being resolved not to lose so great a treasure, concealed the volume. A MS. of *Dante*, on vellum, with beautiful miniatures of the 14th century, is preserved here. Among the *princeps* editions, which range from 1465 to 1500, are *the Decretals of Boniface VIII., on vellum*, 1465; the *Pliny the Younger, on vellum*, 2 vols. *Venice*, 1468; *the Bible, with miniatures, on kid*, 1478; the *St. Augustin, De Civitate Dei*, 1468; the *Dante of Lodovico and Alberto Piemontesi*, 1478. Among the miscellaneous collection may be noticed, the *History of the Old and New Testament, in Chinese, printed on silk*, and a series of upwards of 4000 rolls, beginning with the 11th and ending with the last centy., chiefly relating to the order of the Canons Regular of the Lateran.

The Refettorio del Collegio, a fine hall, with good carved wood ceiling and doors, contains one of the elder *Lunghi's* best works, a fresco of the Marriage of Cana, into which he has introduced his own portrait, and those of several of his Ravennese cotemporaries.

The Museum, besides a good miscellaneous collection of vases, idols, bronzes, and carved work in ivory, contains a

rich cabinet of *medals*, ancient and modern. The ancient are arranged in 3 classes: 1. Medals of the free cities; 2. Consular; and 3. Imperial. In the 2nd class is one of Cicero, struck by the town of Magnesia, in Lydia: it bears on one side his profile and name in Greek characters, and on the other a hand holding a crown with a branch of laurel, an ear of corn, a bough of the vine bearing a bunch of grapes, with the inscription in Greek "Theodore of the Magnesians, near Mount Sipylus." It is supposed to be an unique example. The modern collection is also arranged in 3 classes: 1. Medals of the Popes from Gregory III.; 2. Medals of illustrious personages and of royal dynasties; 3. Coins of various Italian cities. In the 1st class is a fine medal of Benedict III., interesting because it is considered conclusive as to the fable of Pope Joan. In the 2nd class is a complete series of bronze medals of the House of Medici, 84 in number, of an uniform size. The Museum also contains portions of some beautiful gold ornaments of an ancient coat of armour, recently discovered in building the dock on the canal; unfortunately the greater part of them were melted down. The monument of Braccio Forte, from the ch. of S. Francesco, has been recently removed to the museum in the Academy.

The *Academy of the Fine Arts*, an institution of recent date, does honour to its founder and first director, Ignazio Sarti, and to the patriotic and enlightened feelings of the citizens. It contains a Pinacotheca or museum of pictures, and a good collection of plaster casts of celebrated masterpieces of ancient and modern sculpture; attached to it is a school for artisans. Many of the resident nobility, desirous of promoting the design, have removed their family collections from their palaces and deposited them in this public museum, to which all classes of students have free access. The Municipality likewise contributed the pictures in their possession.* Among the works it contains may be mentioned—*Leonardo da Vinci*, St. John Baptist, and St. Francis; *Correggio* (?), head of St. Anna; *Michael Angelo*, sketch of a Fury; *Daniele da Volterra*, the Crucifixion; *Guercino*, St. John; *Baroccio*, the Deposition, and a Portrait; *Guido*, the Deposition, the Nativity; *Sassoferrato*, the Virgin throned; *Albani*, Adam and Eve, the Magdalen; *Tintoretto*, two Portraits; *Luca Lunghi*, the Holy Family, Portrait of Charles V., the Deposition, the Nativity, Virgin and Child throned, Portrait of Giovanni Arrigone (one of *Lunghi's* best works); *Barbara Lunghi*, a Nun; *Vasari*, the Deposition; *Luca Giordano*, the Flight out of Egypt; *Francesco da Cotignola*, the Virgin throned; *Innocenzo da Imola*, Descent of the Holy Spirit; *Albert Durer*, St. Jerome; *Rubens*, two battles; *Gerard Dow*, the Chemist; *Teniers*, a Banquet; *Vandevelde* and *Berghem*, landscapes. A fine mosaic pavement, found at Classe, and the beautiful recumbent statue of Guidarella Guidarelli, called Bracciaforti.

The *Hospital*, formerly a convent, was founded by Archbishop Codronchi at his own expense, in order to supersede the old hospital in the Via del Griotto. In the court is a cistern said to have been designed by Michel Angelo.

The *Theatre* was erected in 1724, by Cardinal Bentivoglio.

The *Piazza Maggiore*, supposed to correspond with the ancient Forum Senatorium, has 2 granite columns erected by the Venetians, one of which bears the statue of S. Apollinaris by Pietro Lombardo; the other a statue of S. Vitalis by Clemente Molli, which replaced one of St. Mark by Lombardo, in 1509, when Ravenna was restored to the Church. Between them is the sitting statue of Clement XII., with an inscription recording that it was erected by the "S. P. Q." of Ravenna, in gratitude for the service rendered by that pontiff in diverting the channel of the Ronco and Montone, by the inundations from which the city was threatened.

The *Piazza dell' Aquila* is so called from the column of grey granite surmounted by an eagle, bearing the arms

* Many of the pictures in this list, which belonged to the Rasponi family, have been recently removed to their palace, where strangers are admitted to see them.

of Cardinal Gaetani, to whose memory it was erected in 1609.

The *Piazza del Duomo* has a similar column of grey granite, surmounted with a statue of the Virgin, placed there in 1659.

The *Torre del Pubblico*, a large square leaning tower, cannot fail to attract the notice of the stranger, but nothing is known of its history or origin.

The *Six Gates* of Ravenna merit notice; the *Porta Adriana*, at the W. extremity of the city, a handsome gateway of the Doric order, was built in 1585 by Cardinal Ferrerio, on the supposed site of the famous Porta Aurea erected by Claudian and ruined by the Emperor Frederick II. The *Porta Alberoni*, on the E., formerly called P. Corsini in honour of Clement XII., was built by Cardinal Alberoni in 1739. On the S. side of the town the *Porta S. Mamante*, of the Tuscan order, so called from a neighbouring monastery dedicated to S. Mama, was built in 1612, and called P. Borghesia, in honour of Paul V. Near this the French army of 1512 effected the breach in the walls by which they entered and sacked the city. The *Porta Nuova*, designed by Bernini, in the Corinthian order, occupies the site of the P. San Lorenzo, rebuilt in 1653 under the name of P. Panfilia, in honour of Innocent X. The *Porta Sisi*, in the Doric style, was rebuilt in its present form in 1568, on the site of an ancient gateway, the name of which is unknown. The *Porta Serrata*, at the N. extremity, so called because it was closed by the Venetians during their possession of Ravenna, was re-opened by Julius II. under the name of P. Giulia.

The *Fortress* of Ravenna was erected by the Venetians in 1457, and then esteemed one of the strongest in Italy: it was partly demolished in 1735 to furnish materials for the Ponte Nuovo over the united stream of the Ronco and Montone, and little now remains but the foundations.

The *Port of Ravenna* is still much frequented by the coasting craft of the Adriatic. The old Porto Candiano being rendered useless by the diversion of the Ronco and Montone, the *Canale Naviglio* was opened in 1737, for the purpose of effecting a direct communication with the sea at the new *Porto Corsini*. The length of this canal is about 7 miles, and a broad road has been made along its rt. bank, which contributes much to the accommodation of the city. Convenient boats may always be hired here for the passage by the canals to Venice or Chioggia. (See the last Route.)

About a mile beyond the Porta Serrata is the *Mausoleum of Theodoric*, now the ch. of Sta. Maria Rotonda: it was built by Theodoric himself, in the beginning of the 6th century. On the expulsion of the Arians, the zeal of the Church in promoting the Catholic worship ejected the ashes of the king as an Arian heretic, and despoiled his sepulchre of its ornaments. It is a rotunda, built of square blocks of limestone from Istria, resting on a decagonal basement, each side of which has a recess surmounted by an arch formed of 11 blocks of stone notched into each other. An oblique flight of steps on each side of the front leads to the upper story; they were added to the building in 1780. The upper story is also decagonal externally, and appears to have been surrounded by columns forming a circular portico. In one of the sides is the door. Over these is a broad circular band, above which is a row of small windows, the whole surmounted by a massive cornice. The vault stones of the doorway are curiously notched into each other, forming a straight arch. The roof is composed of a single block of secondary limestone containing fossil shells, 36 feet in its internal diameter, hollowed out to the depth of 10; the thickness of the centre is about 4 feet, and of the edges about 2 feet 9 inches. The weight of this enormous mass is estimated at above 200 tons. On the outside are 12 large pointed projections perforated as if designed for handles: they bear the names of the 12 apostles, but it is difficult to conceive how any statues could have stood on them; they more probably served in moving this huge solid mass of Istrian marble. The summit is flat, and upon it is supposed to have rested the por-

phyry vase containing the ashes of the king (?). It is now divided into two unequal portions by a large crack, produced, it is supposed, by lightning. The basement is filled with water, and the lower story is buried to the top of the arcades, in consequence of the accumulation of the soil. The interior of the building is circular, with a niche opposite the door, apparently intended for an altar.

About 2 m. from the city, beyond the Porta Alberoni, is the *Ch. of Sta. Maria in Porto Fuori*, built towards the end of the 11th century by B. Pietro Onesti, called *Il Peccatore*, in fulfilment of a vow to the Virgin made during a storm at sea in 1096. The l. nave on entering the ch. contains the ancient sarcophagus in which the body of the founder was deposited in 1119. The chief interest of this ch. arises from its frescoes attributed erroneously to *Giotto*, although probably by some of his pupils, in noticing which Lanzi justly alludes to the honour conferred upon Ravenna by the family of Polenta, in leaving behind them at their fall the memory of the two great names of Dante and Giotto. It was believed that the entire ch. was covered with the frescoes of that great master; and the lateral chapels, part of the l. wall of the middle aisle, and other parts of the ch., still retain sufficient to give some weight to the belief that they are by his scholars. The *Choir* is completely covered with them; on the l. wall are the Nativity, and the Presentation of the Virgin; the rt. wall contains the Death, Assumption, and Coronation of the Virgin, and the Massacre of the Innocents. The frescoes of the tribune represent various events in the life of the Saviour; under the arches are different Fathers and Martyrs; and on the ceiling are the four Evangelists with their symbols, and four Doctors of the Church. The quadrangular tower, which forms the base of the *Campanile*, is considered to be the remains of the Torre Farea or ancient lighthouse of the port, which is supposed to have been situated at this spot; from this circumstance the ch. derives the name of "*di Porto* without the walls."

Basilica of S. Apollinare in Classe.—No traveller should leave Ravenna without visiting this magnificent basilica, which is a purer specimen of Christian art than any which can be found even in Rome. It lies on the road to Rimini, and may therefore be visited in passing by persons proceeding S.; but the distance from the city (about 2 m.) will not deter the traveller interested in early Christian antiquities from devoting an hour or two to it, as a separate excursion. About ½ m. beyond the gates of the city a Greek cross on a small fluted marble column marks the site of the once splendid Basilica of S. Lorenzo in *Cesarea*, founded by Lauritius, chamberlain of the Emperor Honorius, and destroyed in 1553 to supply materials for the ch. of Sta. Maria in Porto within the city. This act of spoliation was opposed by the citizens; but the monks to whom the basilica belonged had obtained the consent of the pope, and the cardinal legate, Capo di Ferro, completed the work of Vandalism by sending all its columns excepting two, together with its precious marbles, to Rome. The ancient basilica was the last relic of the city of *Cesarea*. A short distance beyond, the united stream of the Ronco and Montone is crossed by the *Ponte Nuovo*, a bridge of 5 arches, erected whilst Cardinal Alberoni was legate of Romagna. The road crosses the marshy plain for about 2 m.; and about 1 m. from the pine-forest is *S. Apollinare in Classe*. This grand basilica was built in 534, by Julian Argentarius, on the site of a temple of Apollo, and was consecrated by the archbishop, St. Maximian, in 549. It formerly had a quadriporticus in front, but the lateral portions have been destroyed. It is built of thin bricks or tiles, in the manner of some ancient Roman edifices. Over the door may be seen the bronze nails used to sustain the awning on solemn festivals. The interior is divided by 24 elegant columns of Cipolino marble into a nave and two aisles of lofty and imposing proportions. These columns, surmounted by complicated composite capitals, support round-headed arches and a wall, with double semicircular win-

dows. From the nave a flight of broad steps leads to the altar, placed above a crypt, and to the tribune, which is circular internally, and polygonal on the exterior. The floor is green with damp, and many times in the year the subterranean chapel of the saint is filled with water. The walls of the nave, and part of those of the aisles, are decorated with a chronological series of portraits of the bishops and archbishops of Ravenna, beginning with St. Apollinaris of Antioch, a follower of St. Peter, who suffered martyrdom under Vespasian, A.D. 74. The portraits in the nave and aisles are painted; they come down in unbroken succession to the present archbishop, who is the 128th prelate from the commencement. These portraits have a common character, and do not seem to have been executed for the archbishops successively; the earlier, of course, are aprocryphal. The mosaics of the nave have disappeared, and the marbles which once covered the walls of the aisles were carried off by Sigismundo Malatesta, to adorn his ch. of S. Francesco, at Rimini. In the middle of the nave is a small marble altar, dedicated to the Virgin by St. Maximian, in the 6th century. *In the l. aisle* are 4 marble sarcophagi, covered with bas-reliefs and Christian symbols, in which are buried 4 of the archbishops of Ravenna. On the wall between there is an inscription, which seems not to be older than the 18th century, beginning, "OTHO III. ROM. IMP.," recording, as a proof of his remorse for the murder of Crescentius, that, "ob patrata crimina," he walked barefooted from Rome to Monte Gargano, and passed 40 days in penance in this basilica, "expiating his sins with sackcloth and voluntary scourging." *In the rt. aisle* are 4 sarcophagi, similar to those just described, and likewise containing the remains of early archbishops of the diocese. All these tombs were placed in the early ages of the Church under the outer portico, and were removed to their present places as a measure of preservation. An inscription in the wall of this aisle records that the body of St. Apollinaris was formerly buried there. On each side of the grand entrance is a sarcophagus of marble, larger than the preceding, but covered with similar ornaments and symbols. The high altar, beneath which rests the body of the saint, is rich in marbles and other ornaments; the canopy over it is supported by 4 columns of the rare marble known by the modern name of "bianco e nero antico." The *tribune*, and the arch immediately in front of it, are covered with *mosaics* of the 6th century, in a fine state of preservation. The upper part represents the Transfiguration; the hand of the Almighty is seen pointing to a small figure of the Saviour introduced into the centre of a large cross, surrounded by a blue circle studded with stars. On the top of the cross are the 5 Greek letters expressing, "Jesus Christ, the Saviour, the Son of God." On the arms are the Alpha and Omega; and at the foot the words, "Salus Mundi." Outside the circle are Moses and Elijah; and below are 3 sheep, indicating the 3 apostles — Peter, James, and John. In the middle mosaic is St. Apollinaris, in archiepiscopal robes, preaching to a flock of sheep, a common symbol of a Christian congregation. Between the windows are the portraits of S. Ecclesius, S. Severus, S. Ursus, and S. Ursicinus, in pontifical robes, in the act of blessing the people. On the l. wall is represented the consecration of the ch. by St. Maximian; on his l. stand 2 priests; and on his rt. the Emperor Justinian, with his attendants, one of whom is supposed to be the founder of the ch. On the rt. wall are represented the sacrifices of Abel, Melchizedek, and Abraham. On the arch is a series of 5 mosaics; that in the middle represents the Saviour, and the symbols of the 4 evangelists; in the second are seen the cities of Bethlehem and Jerusalem, from which a number of the faithful, under the form of sheep, are issuing; in the third is a palm, as a symbol of victory; the fourth contains the archangels Michael and Gabriel; and the fifth, St. Matthew and St. Luke. In the crypt beneath the high altar is the ancient tomb of St. Apollinaris, now damp and green from frequent inundations. The stone book by the side

of the altar is called the breviary of Gregory the Great. The Bell-tower of St. Apollinare is a fine example of those circular Campaniles which we seldom meet elsewhere than at Ravenna; it is 120 ft. high and 33 in diameter.

The ancient town of *Classis*, of which this noble basilica is the representative, was one of the 3 districts of Ravenna in the time of Augustus. It was, as its name imports, close to the sea, now 4 m. distant, and was the station of the Roman fleet. With the exception of the present ch., the town was totally destroyed in 728 by Liutprand, king of the Lombards.

The celebrated *Pineta*, or *Pine Forest*, is reached not far beyond the basilica, and the road to Rimini skirts it as far as Cervia, although the most convenient will be that which passes by the Tomb of Theodoric, about 1½ m. from the gates. This venerable forest, the most ancient perhaps in Italy, extends along the shores of the Adriatic for a distance of 25 m., from the Lamone N. of Ravenna to Cervia on the S., and covers a flat sandy tract, varying in breadth from 1 to 3 m. It affords abundant sport; and the produce of its cones, said to average 2000 rubbii annually, yields a considerable revenue. No forest is more renowned in classical and poetical interest: its praises have been sung by Dante, Boccaccio, Dryden, and Byron; it supplied Rome with timber for her fleets; and upon the masts which it produced the banner of Venice floated in the days of her supremacy. One part of the forest still retains the name of the *Vicolo de' Poeti*, from a tradition that it is the spot where Dante loved to meditate:—

> "Tal, qual di ramo in ramo si raccoglie,
> Per la pineta in sul lito di Chiassi,
> Quando Eolo scirocco for discioglie."
> *Purg.* xxviii. 20.

Boccaccio made the Pineta the scene of his singular tale *Nastagio degli Onesti*; the incidents of which, ending in the amorous conversion of the ladies of Ravenna, have been made familiar to the English reader by Dryden's adoption of them in his *Theodore and Honoria*. Count Gamba relates that the first time he had a conversation with Lord Byron on the subject of religion was while riding through this forest in 1820. "The scene," he says, "invited to religious meditation; it was a fine day in spring. 'How,' said Byron, 'raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God?—or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?'" The Pineta inspired also those beautiful lines in the 3rd canto of Don Juan:—

> "Sweet hour of twilight!—in the solitude
> Of the pine-forest, and the silent shore
> Which bounds Ravenna's immemorial wood,
> Rooted where once the Adrian wave flow'd o'er,
> To where the last Cæsarean fortress stood,
> Evergreen forest! which Boccaccio's lore
> And Dryden's lay made haunted ground to me,
> How have I loved the twilight hour and thee!
>
> The shrill cicalas, people of the pine,
> Making their summer lives one ceaseless song,
> Were the sole echoes, save my steed's and mine,
> And vesper bells that rose the boughs along;
> The spectre huntsman of Onesti's line,
> His hell-dogs, and their chase, and the fair throng
> Which learn'd from his example not to fly
> From a true lover,—shadow'd my mind's eye."

The Pineta is a vast succession of lovely avenues and glades, upon which you can drive for miles over the turf: in doing so, however, it will be advisable to have one of the keepers for guide, as they will point out all the picturesque spots; they may be found at the ferry.

La Colonna de' Francesi. About 2 m. from Ravenna, on the banks of the Ronco, is the square column erected in 1557 by Pietro Cesi, president of Romagna, as a memorial of the battle gained by the combined army of Louis XII. and the Duke of Ferrara over the troops of Julius II. and the King of Spain, April 11, 1512. Four inscriptions on the medallions of the pilaster, and an equal number on the 4 sides of the pedestal, record the events of that memorable day. Lord Byron mentions the engagement and the column in a passage quoted in the description of the tomb of Dante, and commemorates the untimely fate of the

heroic Gaston de Foix, who fell in the very moment of victory. "The monument of such a terrible engagement, which left 20,000 men dead on the field, and made the Chevalier Bayard write from the spot, 'If the king has gained the battle, the poor gentlemen have truly lost it,' is little funereal or military; it is ornamented with elegant arabesques of vases, fruit, festoons, dolphins, and loaded with 8 long tautological inscriptions, and one of them is a rather ridiculous *jeu de mots*. The speech that Guicciardini makes Gaston address to the soldiers on the banks of the Ronco is one of the most lauded of those pieces, diffuse imitations of the harangues of ancient historians. Besides the illustrious captains present at this battle, such as Vittorio and Fabrizio Colonna, the Marquis della Pallude, the celebrated engineer Pedro Navarra, taken prisoners by the French, and Anne de Montmorency, yet a youth, afterwards constable of France under 4 kings, who began his long military career amid this triumph, several persons eminent in letters were there; Leo X., then Cardinal de' Medici, as papal legate to the Spaniards, was taken prisoner; Castiglione and Ariosto were present. The bard of Orlando, who has alluded to the horrible carnage he witnessed there, must have been powerfully impressed by it, to paint his battles with so much fire. In several passages of his poem Ariosto attributes the victory on this occasion to the skill and courage of the Duke of Ferrara. It has been stated that Alfonso, in reply to an observation that part of the French army was as much exposed to his artillery as the army of the allies, said to his gunners, in the heat of the conflict, 'Fire away! fear no mistake —they are all our enemies!' Leo X. redeemed the Turkish horse which he rode on that day, and used it in the ceremony of his *possesso* (taking possession of the tiara at St. John Lateran), celebrated April 11, 1513, the anniversary of the battle. He had this horse carefully tended till it died, and permitted no one to mount it."—*Valery.*

ROUTE 85.

BOLOGNA TO RAVENNA, BY MEDICINA AND LUGO.

A diligence runs 3 times a week from Bologna to Ravenna in winter (Mond., Wed., Frid.), returning on the alternate days, and daily in summer: fares 12 and 15 pauls; *Posti distinti* 18 pauls; it employs 12 hours, and starts early in the morning from the Albergo dei Tre Rè at Bologna. This conveyance offers the most convenient means of visiting Ravenna. Vetturini will be found for about 8 scudi, which will perform the journey in 10 to 12 hours.

The distance from Bologna to Medicina is about 18 English m.; the road passing through one of the richest agricultural districts of La Romagna, crossing successively the Idice, Quaderna, and Gajana streams, flowing towards the Po; about 10 m. beyond Medicina it passes Massa Lombarda, and, after crossing the river Santerno, joins the road from Imola to Ravenna at Lugo (see Rte. 84).

ROUTE 86.

RAVENNA TO RIMINI.

35 m.

This is a good road, although not supplied with post-horses. It follows the shores of the Adriatic, but presents few objects of picturesque beauty, and the sea is generally concealed by banks of sand.

The first portion of the route, as far as S. Apollinare in Classe and the Pineta, has been described in the account of that basilica. After passing through the Pineta for several m., the road crosses the Savio at S. Saverio, and passes through *Cervia*, an episcopal town of 2232 souls on the Adriatic, in an unhealthy situation close to very extensive salt-works, upon which its prosperity depends. Farther S. is the town of *Cesenatico*, partly surrounded with walls, but presenting no object or any interest to detain the traveller. It is about half way between Ravenna and Rimini, and is therefore the usual rest-

ing-place of the vetturini, although the only inn in the place is detestable.

Beyond this we pass some small torrents which have been erroneously supposed to be the Rubicon. Farther on, at the distance of 9 m. from Rimini, near San Martino, we cross a wooden bridge spanning the Uso, a considerable and rapid stream, descending to the sea from Sant' Arcangelo, and called by the people on the spot *Il Rubicone.* The reasons for regarding this as the Rubicon, to the exclusion of the numerous streams whose pretensions to that honour have been advocated by former travellers, will be stated at length in the next route.

The present route falls into the high post-road at Celle shortly before it reaches the Marecchia, and Rimini is entered by the Bridge of Augustus.

35 m. RIMINI (Rte. 87).

ROUTE 87.

BOLOGNA TO ANCONA, BY FORLI, CESENA, RIMINI (SAN MARINO), PESARO, FANO, AND SINIGALLIA.

115 m.

	Posts.
Bologna to S. Niccolò	1¼
S. Niccolò to Imola	1¼
Imola to Faenza	1
Faenza to Forlì	1
Forlì to Cesena	1½
Cesena to Savignano	1
Savignano to Rimini	1
Rimini to La Cattolica	1½
La Cattolica to Pesaro	1
Pesaro to Fano	1
Fano to La Marotta	1
La Marotta to Sinigallia	1
Sinigallia to Case Bruciate	1
Case Bruciate to Ancona	1
	15½

The road from Bologna to Forlì follows the line of the ancient *Via Æmilia,* which extended from Piacenza to Rimini. It is the high post-road: it is perfectly level, and runs in a straight line through Imola and Faenza to Forlì. The country through which it passes is highly cultivated, and is one of the most productive districts in the States of the Church.

Leaving Bologna, the road crosses the Savena and the Idice (*Idex*), and proceeds through the village of S. Lazzaro, to

1¼ S. Niccolò, a village near the site of the Roman city of Claternum. Between this and Imola we pass through *Castel S. Pietro,* a fortified town on the Silaro (*Silarus*), whose castle was built by the Bolognese in the 13th century.

1¼ *Imola* (*Inns:* S. Marco, good; La Posta, dirty). This town, on the Santerno, the ancient Vartrenus, occupies the site of Forum Cornelii. It is generally considered to have been founded by the Lombards. In the middle ages its position between Bologna and Romagna made it an important acquisition in the contests for power: it was successively held by the different chiefs who exercised their sway in the cities of central Italy, and was united to the States of the Church under Julius II. As Forum Cornelii, and one of the stations of the Emilian Way, it was a place of some importance; it is mentioned by Cicero, and by Martial in his 3rd Ep.—

> "Si veneris unde requiret,
> Æmiliæ dices de regione viæ.
> Si quibus in terris, qua simus in urbe rogabit,
> Cornelî referas me, licet, esse Foro."

The present town, with a pop. of 9321, contains little to detain the traveller. Among its public establishments are the *Hospital,* a *Theatre,* and a small *Public Library,* containing the celebrated MS. Hebrew Bible on parchment, of the 13th century, praised by Cardinal Mezzofanti, and an Arabic MS. on legislation, taken by Count Sassatelli of Imola from the Turks.

The *Cathedral,* dedicated to S. Cassiano, martyr, contains the bodies of that saint, and of St. Peter Chrysologus, the eloquent archbishop of Ravenna, who was born here about A.D. 400. Vassalva, the celebrated anatomist, was also born at Imola in 1666. The bishopric dates from 422, in the pontificate of Celestin I.; S. Cornelius was its first bishop. Pius VII. was bishop of Imola at the period of his elevation to the pontificate in 1800, as well as the reigning pontiff, Pius IX., in 1847.

The works of Innocenzo da Imola must not be looked for in this his native town; the Palazzo Pubblico contained 2 of his paintings, but, as he lived almost entirely in Bologna, he probably found little patronage in the city of his birth.

[At Riola, 11 m. from Imola, in a picturesque valley of the Apennines, are some ferruginous mineral springs frequented in July and August.]

[A road leads from Imola to Ravenna, through Lugo, 5 posts (Rte. 84); but travellers not desirous of visiting *Lugo* will find a shorter and more convenient one from Faenza to the city of the Exarchs. See Rte. 82.]

Leaving Imola, we pass the Santerno by a handsome modern bridge. Midway between it and Faenza is *Castel Bolognese*, so called from the strong fortress built there by the Bolognese in 1380. In 1434 it was the scene of a decisive battle between the Florentines and the army of the Duke of Milan, the Milanese being commanded by Piccinino, and the Florentines by Niccolò da Tolentino and Gattamelata. The army of the Florentines, amounting to 9000 men, was completely overthrown; Tolentino, Orsini, and Astorre Manfredi lord of Faenza, were made prisoners, together with the entire army, with the exception of 1000 horse; and what is more remarkable, only 4 were left dead on the field, and 30 wounded. Beyond Castel Bolognese, the Senio (*Sinuus*) is crossed.

1 FAENZA (*Inn:* La Corona or la Posta). This city occupies the site of the ancient *Faventia*, celebrated in the history of the civil wars for the victory of Sylla over the party of Carbo. It is situated on the Lamone (*Anemo*), and contains a population of 19,942 souls. It has several handsome edifices, and is built in a quadrangular form, divided by 4 principal streets which meet in the Piazza: it is entirely surrounded by walls. Faenza is memorable in Italian history for its capture and pillage by the English condottiere, Sir John Hawkswood, then in the service of Gregory XI.: he entered the town March 29, 1376, and delivered it up to a frightful military execution; 4000 persons, says Sismondi, were put to death, and their property pillaged. Among the masters under whose sovereignty Faenza figures in the middle ages, the Pagani will not fail to suggest themselves to the reader of Dante. The poet, in the beautiful passage figuring Machinardo Pagano under his armorial bearings, a lion azure on a field argent, says, in reply to the inquiry of Guido da Montefeltro,

"La città di Lamone e di Santerno
Conduce il leoncel dal nido bianco,
Che muta parte dalla state al verno."
Inf. xxvii.

The old tradition that Faenza takes its name from Phaëton is thus alluded to by an elegant modern poet:

"Ecco l'eccelsa
Città che prese nome di colui
Chi si mal carreggiò la via del sole
E cadde in Val di Po."
Count Carlo Pepoli's Eremo, canto ii.

Faenza is supposed to have been one of the first Italian cities in modern times where the manufacture of earthenware was introduced; whence the adoption of the name *faïence* for such pottery into the French language. The manufacture still exists, although it has been long surpassed by the productions of the north. Another branch of industry inherited by the inhabitants from their ancestors, and still flourishing, is the spinning and weaving of silk: the art is said to have been introduced into Faenza by 2 monks on their return from India, who erected their largest spinning machine here in 1559.

The *Liceo*, or College, contains some examples of *Jacomone* of Faenza, an imitator of Raphael, and the supposed painter of the cupola of S. Vitale at Ravenna.

The *Cathedral*, dedicated to S. Costanzo, the first bishop of the see, A.D. 313, is remarkable for the picture of the Holy Family by *Innocenzo da Imola*, and for bas-reliefs representing events in the life of San Savino, by *Benedetto da Majano*. The Capuchin Convent outside the town has a fine picture of the Virgin and St. John by *Guido*, which was removed in 1797 to the Louvre, but was subsequently restored. Faenza has produced many

native painters. Among these Lanzi mentions Jacomone. Faenza also claims the honour of being the birthplace of Torricelli, the celebrated natural philosopher and mathematician, and inventor of the barometer.

Some of the churches of Faenza contain interesting objects of art: *San Maglorio* has a Madonna, attributed to Giorgione, but more probably by *Girolamo da Treviso.* In the ch. attached to the *Orfanotrofio delle Femmine* is a good picture by *Palmezzano.* In the sacristy of the ch. of the *Servi* are two very good frescoes by *Bertucci.* In the *Commenda*, a church in the Borgo, is a fresco by *Girolamo da Treviso*, dated 1533, of the Virgin and Child, SS. Mary Magdalene and Catherine, with the Donatorio on his knees, a fine specimen of this rare master, and a remarkable work; a bust of St. John the Baptist, by *Donatello* (1420), which formerly belonged to the Knights of Malta, and is of great beauty and expression, is kept in the house of the priest.

Among the public establishments of Faenza, the *Hospital* and *Lunatic Asylum* may engage the attention of, at least, the professional tourist.

The *Pinacotheca* contains a few pictures by native artists, especially of the elder *Bertucci*, among his few authentic works; of *Scaletta*, *Ottaviano Pace*, *Palmezzano*, &c.

The *Palazzo Comunale* was formerly the palace of the Manfredis, lords of Faenza. Its middle window, covered with an iron grating, is pointed out as the scene of one of those domestic atrocities which figure so conspicuously in the annals of Italian families during the middle ages. It recalls the fate of "Galeotto Manfredi, killed by his wife Francesca Bentivoglio, a jealous and injured Italian, who, seeing that he was getting the advantage of the 4 assassins she had concealed, leaped out of her bed, snatched up a sword and despatched him. Monti has written a fine tragedy on Galeotto Manfredi. The window of the chamber that witnessed the murder may still be seen; the marks of the blood are said to have disappeared within these few years under the Italian whitewashing. Lorenzo de' Medici subsequently interested himself in the fate of Francesca, kept imprisoned by the inhabitants of Faenza, and obtained her release."

The *Zanelli Canal*, so called from Signor Zanelli, by whom it was opened in 1782, connects Faenza with the Adriatic. It commences at the Porta Pia, and, after traversing the plain for 34 m., falls into the Pò di Primaro at S. Alberto.

The country around Faenza is not to be surpassed in richness and fertility: it was praised by Pliny, Varro, and Columella, and is still the object of admiration to every agricultural traveller.

[An excellent road leads from Faenza to Ravenna, distant about 24m. (Rte. 82); and another across the Apennines to Florence, by Marradi and Borgo San Lorenzo. Rte. 79.]

Leaving Faenza, the Lamone is crossed, and the road proceeds over the plain, passing the Montone (*Utens*). This stream divides the Legation of Ravenna from that of Forlì, and after uniting with the Ronco (*Bedesis*) near Ravenna falls into the Adriatic soon afterwards.

1 Forli (*Inn*, La Posta). This city, situated at the foot of the Apennines, in a pleasant and fertile plain, watered by the Ronco and Montone, is the capital of a province comprehending 541 sq. m., and 218,433 Inhab. The city itself contains a population of 16,643; and, prior to 1848, was the residence of the cardinal legate. It is built on the site of *Forum Livii*, founded by Livius Salinator after the defeat of Asdrubal. During the middle ages it was a place of some importance as a free city, but at length fell into the power of the Malatestas and the Ordelaffis. The latter family, so well known in the 14th and 15th cents. as princes of Forlì, became extinct in the person of Luigi Ordelaffi, who died in exile at Venice in 1504, after having in vain offered to sell the principality to that republic. Forlì was attached to the Church, almost immediately after that event, by Julius II. The Ordelaffi are mentioned by Dante, under the figure of the green lion borne

on their coat of arms, in a passage containing an allusion to the defeat of the French army at Forlì by Guido da Montefeltro:—

"La terra, che fe' già la lunga prova,
E di Franceschi sanguinoso mucchio,
Sotto le branche verdi si ritrova"
Inf. xxvii.

Forlì is a handsome and well-built town; its architecture, particularly in many of its palaces, is imposing: the Palazzo Guerini, after the designs of Michael Angelo, the Palazzo Comunale, and the Monte di Pietà may be especially mentioned among its most remarkable public edifices. It has a circus for the game of *pallone*, and a public garden.

The Cathedral of Santa Croce is celebrated for the chapel of the Madonna del Fuoco, the cupola of which was painted by *Carlo Cignani* after 20 years' labour. "He passed," says Lanzi, "the last years of his long life at Forlì, where he established his family, and left the grandest monument of his genius in that fine cupola, which is perhaps the most remarkable work of art which the 18th century produced. The subject, like that in the cathedral of Parma, is the Assumption of the Virgin; and here, as there, is painted a *true paradise*, which is admired the more it is contemplated. He spent 36 years on his work, visiting Ravenna from time to time to study the cupola of Guido, from which he borrowed the fine St. Michael and some other ideas. They say that they removed the scaffolding against his will, as he never made an end of retouching and finishing his work in his accustomed style of excellence. He is buried in this chapel." A *ciborium* in this cathedral is shown as the design of Michel Angelo, with a *reliquiary* of carved and enamelled work of the 14th century, supposed to be the work of German artists. The magnificent door at the grand entrance is ornamented in the same style as that of Rimini, with sculptures and bas-reliefs of the 15th century.

The *Ch. of S. Filippo Neri* contains a picture of S. Francesco di Sales, by *Carlo Maratta*; a S. Giuseppe, by *Cignani*; and 2 fine works by *Guercino*—the Christ, and the Annunciation—at the 3rd altar.

The *Ch. of S. Girolamo* contains the very fine picture of the Conception, one of the masterpieces of *Guido*; it represents the Madonna surrounded by a cloud of angels. The first chapel on rt. is painted in fresco by *Melozzo* and *Palmezzano*: the lower one, attributed to Palmezzano, is very beautiful, and contains the portraits of Girolamo Riario and Caterina Sforza, dressed as pilgrims, as well as those of both painters; the vault and ornaments of the pilasters are very beautiful: in this chapel also is the tomb of Barbara Ordelaffi. The 4th chapel has a picture over the altar of the Virgin and Saints; the Donatorii are said to be portraits of G. Riario and Caterina Sforza, with their two sons: the predella with small figures is beautiful: the roof was painted by *Melozzo*: the whole of the other frescoes in this chapel have been covered with white-wash. The 5th chapel has some frescoes by *Agrasti*, a native artist; the 2nd chapel on l. an Ancona of a Crucifixion, by *Minceschi Nardi*. This ch. contains the tomb of Morgagni, the celebrated anatomist, and the mausoleum of Barbara Ordelaffi (1466).

The *Ch. of S. Mercuriale*, dedicated to the first bishop of Forlì, contains the Capella de' Ferri, which has a good painting by *Innocenzo da Imola*, and is decorated with sculptures of 1536. The campanile is remarkable for its architecture and great height. There are also several good pictures by *Marco Palmezzano*, a native artist. Over the entrance is a curious bas-relief of the story of the Three Kings, attributed to *Sansovino*. The 4th chapel on l. contains a fine Padre Eterno, by *Palmezzano*, with a host of Angels kneeling: under it is a good Predella, in the style of *Pinturricchio*; on the lunette forming the top of the altar is painted the Resurrection. In 5th chapel on l. is a good Madonna and Child, by *Palmezzano*, with a charming landscape.

The *Ch. of Il Carmine* has over the 1st altar on the l. what is considered *Melozzo da Forlì's* finest work in his native city—representing S. Antonio Abbate between St. John the Baptist and

St. Sebastian. In an Annunciation behind the high altar, by the same painter, the figure of the Angel is very fine.

The *Ch. of the Servi:* in 1st chapel on rt. is a fine monument with a bas-relief representing the Adoration of the Shepherds, erected during his life by *Lusso Numai*, for himself and wife Caterina Paulucci. Over the altar of the sacristy is an Annunciation by *Palmezzano*, and in the Capitolo a fresco, wrongly given to *Giotto*.

The *Ch. of Santa Trinita:* in the 4th chapel is a Virgin and Saints, by *Menzocchi* (1500); and in the sacristy a Madonna with S. Bartolommeo and S. Antonio of Padova, by *Morolini* (1503).

The *Ch. of S. Antonio Abbate:* a Visitation, by *Palmezzano*, in the sacristy.

The house adjoining the *Spezeria Morandi* still exhibits some traces of the frescoes with which its exterior was adorned by the famous Melozzo da Forlì. This painter was a native of the city; and is supposed by many writers to have been a pupil of Pietro della Francesca. Lanzi, describing these frescoes, says he covered "the front of a *spezeria* with arabesques of the best style, and over the entrance a half-figure remarkably well painted, in the act of pounding drugs." It is much to be regretted that these remains of so interesting a master have not been more carefully preserved: they are now nearly destroyed.

The *Pinacotheca*, or public collection of paintings, contains the following interesting works:—FIRST HALL: 41. *Palmezzano*, a Predella, with the Flight into Egypt. 43, 47. *Giotto* (?), Three Apostles. 44, 46. *Fra Angelico*, the Birth of Christ; and our Saviour in the Garden. 45. *S. Memmi*, two Saints. 50. *Palmezzano*, Presentation in the Temple.—SECOND HALL: 76 and 135. *Damiano di Zotto*, S. Sebastian and S. Roch. 63. *Palmezzano*, Madonna and Saints. 84. *Bald. Carrulli* (1513), Coronation of the Virgin, and Saints. 88. *Rondinelli*, a Madonna and Child. 94. *L. di Credi*, the so-called portrait of Caterina Sforza. 106. *Cotignola*, Padre Eterno and Saints. 117. *Palmezzano*, Christ bearing the Cross. 111. His own portrait. 113. The Institution of the Holy Communion, probably *Palmezzano's* finest work. 122. *Guercino*, St. John the Baptist. 126. *Giorgione* (?), Portrait of Duca Valentino. 134. *Menzucchi*, Portrait of Cesare Hercolani.

Forlì has a very fine *Piazza*, and numerous good palaces. On the *Palazzo Comunale* there is a fine bust by Desiderio da Settignano; and in the Casa Manzoni is a repetition of the Danzatrice of Canova. Cornelius Gallus the poet, Flavio Biondi the historian, and Morgagni the anatomist, were natives of this town.

The Citadel was founded by Cardinal Albornoz in 1361, and enlarged by the Ordelaffi and the Riarios under Innocent VI.; it is now used as a prison. The ruined *Ramparts* recall many historical associations of the middle ages. In the 15th century the sovereignty of Forlì and Rimini was vested in Girolamo Riario, the nephew of Sixtus IV. He was one of the chief actors in the conspiracy of the Pazzi, and had married Catherine Sforza, the natural daughter of Gian Galeazzo, an alliance by which he secured the powerful protection of the house of Sforza. His enemies did not venture to attack openly a prince so protected; but at the instigation, it is said, of Lorenzo de' Medici, the captain of his guard and 2 of his own officers stabbed him while at dinner in his palace of Forlì. The conspirators threw the body out of the window, and the populace dragged it round the walls. The insurgents, having seized his wife and children, and thrown them into prison, proceeded to demand the keys of the citadel; but the commander refused to surrender unless ordered to do so by Catherine herself. The conspirators accordingly allowed her to enter the gates, retaining her children as hostages for her return; but she had no sooner passed within the walls, than she gave orders to fire on the besiegers. When they threatened to resent this by inflicting summary vengeance on her children, she mounted the ramparts and exclaimed, "If you kill them, I have a son at Imola; I am pregnant of another, who will grow up to avenge such an execrable act."

The populace, intimidated by her courage, did not execute their threat, and the house of Sforza shortly afterwards avenged the indignities she had suffered. In 1499 Catherine again defended Forlì against the combined forces of France and the Church under Cæsar Borgia and Ives d'Allegre; but after an heroic struggle, in which she is described as contesting every inch of ground, retreating before her assailants from tower to tower, she was captured and sent a prisoner to the castle of St. Angelo. Machiavelli, although the counseller of the alliance with Borgia, celebrates the "magnanimous resolution" of this remarkable woman, and her conduct is recorded with admiration by most of the contemporary historians.

[A road leads from Forlì along the l. bank of the Ronco to Ravenna, about 20 m. distant (Rte. 81); and there is an excellent road across the Apennines to Florence, Rte. 80, which is traversed by a diligence 3 times a week.]

The road to Rimini crosses the Ronco soon after leaving Forlì, beyond which is the small town of *Forlimpopoli*, with a pop. of 2324, which almost retains its ancient name of Forum Populi. It was ruined by Grimoaldo, king of the Lombards, in 700. In the neighbourhood is *Bertinoro*, a town of 1546 Inhab., situated on a hill, whose slopes are famous for their wines. It was one of the ancient fiefs of the Malatesta, by whom it was surrendered to the Church. Under Alexander VI. it became the property of Cæsar Borgia. At the village of *Polenta*, 4 m. farther S., originated the eminent family of Polenta at Ravenna.

The river Savio (*Sapis*) is crossed under the walls of Cesena by a fine bridge constructed of Istrian marble by Clement VIII.

1½ Cesena (*Inn*, Posta, called also Leone Bianco; civil people), still retaining the name of the last town of Cisalpine Gaul on the Æmilian Way. It is a neat town of 8684 Inhab., prettily situated in an agreeable and fertile country, on the slopes of a hill overlooking the plain, and washed by the Savio. This description of its position will not fail to recall to the Italian scholar the lines of Dante:—

"E quella, a cui il Savio bagna il fianco,
Così com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco."
Inf. xxvii.

The *Palazzo Pubblico* in the great square is a fine building, and is ornamented with a statue of Pius VI., who was a native of the town, as was also his successor Pius VII. In the interior of the palace is a remarkable picture of the Virgin and Saints, by *Francesco Francia*. The *Capuchin Ch.* contains a fine work of *Guercino*. The principal object of interest in Cesena is the Library, founded by Domenico Malatesta Novello, brother of Sigismund lord of Rimini, in 1452, and composed of 4000 MSS. Many of them were executed by order of Malatesta himself. The oldest and most curious in the collection are the Etymologies of S. Isidore, of the 8th or 9th century. It was in this library that Paulus Manutius shut himself up to collect materials for his editions. The collection was formed by Malatesta, when that illustrious warrior returned to Cesena, severely wounded, and was bequeathed by him to the Franciscan friars, with an annuity of 200 golden ducats.

Cesena is one of the earliest Italian bishoprics; the first bishop was St. Philemon, A.D. 92, under St. Clement I. In the turbulent pontificate of Gregory XI. the town was ferociously pillaged by the cruel cardinal legate Robert of Geneva, whom the pope sent into Italy from Avignon with a company of Breton adventurers. He entered Cesena, February 1, 1377, and ordered all the inhabitants to be massacred. Sismondi says that he was heard to call out during the fearful scene, "I will have more blood! Kill all! Blood! blood!"

About a mile from Cesena, on a commanding hill, is the handsome ch. of Santa Maria del Monte, the reputed work of Bramante, where many urns and other relics have been found. Pius VII. took the vows as a Benedictine monk in the adjoining monastery, and was long known there as the Padre Chiaramonte.

A few m. south of Cesena are the sulphur-mines, which in a great measure supply the sulphuric acid works of Bologna, and the sulphur refinery at Rimini. The sulphur is beautifully crystallised, and is imbedded in the tertiary marine marls. The sulphur-deposits which exist throughout the hills between Cesena and Pesaro are so rich that the quantity now produced might easily be increased.

2 m. after leaving Cesena, the little river Pisciatello, supposed by many to be the Rubicon, is crossed, and farther on the Rigossa; between Cesena and Savignano by the roadside stands a column on which is inscribed a *Senatus-Consultum*, denouncing as sacrilegious any one who should presume to cross the Rubicon with a legion, army, or cohort. It was considered authentic by Montesquieu, but no doubt is now entertained that it is apocryphal. Beyond it the road crosses the Fiumicino, by the bridge of Savignano, a remarkable Roman work of the Consular period, built of travertine, and little noticed by travellers. The small stream which flows under it, the Fiumicino, has had almost as many advocates as the Pisciatello as the true representative of the Rubicon, the line of separation between ancient Italy and Cisalpine Gaul. It unites with the Rugone and Pisciatello, and falls into the Adriatic about 6 m. lower down. Dr. Cramer, following Cluverius, thought that these united streams, which are here known as the Fiumicino, must be identified with the Rubicon; the strongest argument in favour of which is the distance of 12 m. given in the Peutingerian Table; but we shall presently arrive at one which has much more claim than either of them to the name of Rubicon.

1 *Savignano*, a country town of 2393 Inhab. (*Inn*, Posta.) Savignano has been considered to mark the site of *Conpitum Viæ Æmiliæ*; but many antiquaries are disposed to place that ancient town at Longiano, a village a few m. farther inland, where there are ruins among which several relics confirming this opinion have been found. Some years ago Savignano was the residence of the Cavaliere Borghesi, one of the most eminent antiquaries of Italy. The town was fortified by Innocent VI. in 1361.

A few miles beyond this place, before arriving at the town of Sant' Arcangelo, the birthplace of Clement XIV., the road crosses, by a Roman bridge, the Uso, a considerable stream, which is called to this day *Il Rubicone*. It flows directly into the Adriatic, after a course of about 25 m. from its source between Monte Tiffi and Sarsina, rising about midway between the Savio and the Marecchia, and running parallel to the latter river for several miles. At its mouth it is a copious stream, and, if its course be carefully examined, the traveller can hardly avoid arriving at the conclusion that it is more likely to have formed a boundary than any of the others he has passed. A further confirmatory reason is the fact that the peasantry, who can have no interest in upholding the theories of travellers, to this day give it the name of Il Rubicone. From these circumstances we cannot but consider this stream to be the Rubicon of the ancients. It may, perhaps, be useful to give a summary of the several streams between Cesena and Rimini which have been considered to be the Rubicon, that travellers may prosecute the investigation for themselves:—1st, the Pisciatello, rising near Monte Farnetto; 2nd, the Ragossa, near Roncofreddo; 3rd, the Fiumicino, or River of Savignano, near Sogliano; all 3 uniting into a single channel before entering the sea, where it is crossed by the high road from Ravenna to Rimini (Rte. 86); and 4th, the Uso, rising near to the Tuscan frontier, and flowing direct to the Adriatic, receiving some minor torrents in its course, and becoming an ample stream at the embouchure.

Before entering Rimini we cross the *Bridge of Augustus*, erected over the Marecchia, the ancient Ariminus, more than 18 centuries ago, and still one of the best preserved Roman monuments of its kind in Italy. It was begun by Augustus in the last year of his life, and dedicated by Tiberius; it has 5 arches, and is constructed entirely of white Istrian limestone. The principal

have a span of 27 feet, and the thickness of the piers is nearly 13. The inscriptions on it are scarcely to be traced, but a copy is preserved on a tablet under the Porta S. Giuliano. The river at this point separates Romagna from the ancient province of the Pentapolis; and the Via Æmilia from Piacenza and Bologna here joins the Via Flaminia.

1 RIMINI (*Inn*: Tre Re, clean rooms, and moderate if you make your bargain), an interesting episcopal city of 16,216 souls, situated in a rich plain between the rivers Marecchia and Ausa, is resorted to for sea-bathing in the summer. It occupies the site of the ancient Umbrian city of Ariminum. It became a Roman colony at an early period, and was patronized and embellished by Julius Cæsar, Augustus, and many of their successors. During the Lower Empire it was the most northern of the 5 cities which gave to a lieutenant of the Emperor of Constantinople the title of "Exarch of the Pentapolis." The cities governed by this exarch were Rimini, Pesaro, Fano, Sinigallia, and Ancona: his jurisdiction comprised nearly all that portion of the shores of the Adriatic embraced by the modern provinces of La Romagna and La Marca. There was another and more inland Pentapolis, from which this was often distinguished by the epithet "maritima." In 1200, when Rimini belonged to the German Empire, Otho III. sent into the Marca as his viceroy Malatesta, the ancestor of that illustrious family to which Rimini is indebted for its subsequent importance. His descendant Galeotto was made lord of Rimini by Clement VI. It passed from the Malatesta family to the Venetians by sale, and became the property of the pope after the battle of Gera d'Adda. The Malatestas often endeavoured to regain it, but the treaties of Tolentino and of Vienna confirmed it to the Church. The name of Malatesta recalls the fine passage of the Inferno, in which Dante describes the lord of Rimini as "the old mastiff:"—

"E il mastin vecchio, e il nuovo da Verucchio,
Che fecer di Montagna il mal governo,
Là dove soglion, fan dei denti succhio."
Inf. xxvii.

The celebrated council between the Arians and Athanasians was held here in 359.

The principal object of classical interest at Rimini, after the bridge, is the *Arch of Augustus*, now the Porta Romana, under which the road to Rome passes. It is one of the most remarkable monuments on the eastern coast of Italy, and is built of travertine. It was erected in honour of Augustus, and commemorates the gratitude of the inhabitants for the repairing of their roads. Its architecture is simple and massive, with 2 Corinthian columns on each side; above the arch are medallions, with the heads of Neptune and Venus on one side, and of Jupiter and Minerva, with a fine bull's head, on the other. The pediment is proportionately small, being scarcely larger than the breadth of the arch: a great part of the machicolated superstructure is of the middle ages.

The great attraction of the town is the *Ch. of S. Francesco*, now the cathedral. This noble edifice, originally built in the 14th century in the Italian-Gothic style, was reduced into its present form by Sigismundo Pandolfo Malatesta, from the designs of Leon Battista Alberti, in 1450, as we see by the inscription on the façade. It is the masterpiece of the great Florentine, and is an interesting link in the history of art, made by Alberti to conceal the Gothic, and to revive the classical style. The front, consisting of 4 columns and 3 arches, is unfinished, but the side is masked by a series of 7 grand and simple arches on panelled piers detached from the wall of the ch., elevated on a continued basement, and concealing without altering the Gothic windows. The whole building is covered with the armorial bearings of the Malatestas and their alliances; the most striking and frequent of these ornaments are the rose and elephant, and the united ciphers of Sigismundo and his wife Isotta. Under the arches above mentioned, on the side of the building, are 7 large sarcophagi in the ancient style, wherein are deposited the ashes of the great men whom Malatesta had collected around him, poets, orators, philosophers, and soldiers. The effect produced by

these tombs is as grand as the idea of making them an ornament to his ch. was generous and noble. The interior retains much of its original architecture in the pointed arches of the nave, and is full of interesting memorials of the Malatesta family.

The chapels are rich in bas-reliefs, many of which are of great beauty: as works of art they deserve an attentive study. The elephants of the first chapel which support the elaborately worked arch give an Oriental character to the building. Among the sepulchral monuments those of Sigismund himself, between the entrance and the chapel of S. Sigismund, the first on the rt.; of his favourite wife Isotta, in the chapel of S. Michael, in which the statue of the archangel is said to present her likeness; of his brother "olim principi nunc protectori," his stepson (1468), and of the illustrious females of the house "Malatestorum domûs heroidum sepulcrum," are the most remarkable; that of Sigismund is dated 1468, and is perhaps the finest in taste and execution. The bronze fruits and flowers on the columns of the chapel of the SS. Sacramento are supposed to be by Ghiberti. In the Chapel of the Relics is an interesting fresco, by *Pietro della Francesca*, of Sigismund kneeling before his patron saint, St. Sigismund of Hungary; behind him are two greyhounds; with a view of the castle of Rimini, erected by him, in a medallion above, signed "Petri di Burgo opus, 1481." In the 2nd chapel on l. is St. Francis receiving the Stigmata by *Vasari*; and in the sacristy a Sposalizio by *Benedetto Coda*.

Of the other churches of Rimini, that *of S. Giuliano* contains a fine altarpiece, representing the martyrdom of St. Julian, by *Paolo Veronese*, and a curious early picture of the life of that saint, in compartments, by *Lattanzio della Marca*, dated 1357. The ch. of *S. Girolamo* has a good painting of the Saint by *Guercino*; the chapel is painted by *Pronti*. Rimini was erected into a bishopric A.D. 260; its first prelate is supposed to have been S. Gaudentius. At the *Capuccini* are some ruins supposed, without much foundation, to belong to an amphitheatre erected by Publius Sempronius.

The *Palazzo del Comune* contains a beautiful altarpiece by *Domenico del Ghirlandaio*, a picture by *Simone da Pesaro*, and an interesting early Pieta by *G. Bellini*, painted about 1470. The *Palace of the Marchese Diottolevi* also contains several good pictures.

In the market-place is a pedestal with the following inscription, recording that it served as the *suggestum* from which Cæsar harangued his army after the passage of the Rubicon:—C. CAESAR DICT. RUBICONE SUPERATO CIVILI BEL. COMMILIT. SUOS HIC IN FORO AR. ADLOCUT. This is probably as apocryphal as the Senatus Consultum on the column at Savignano. Near this is pointed out the spot where St. Anthony preached to the people, and near the canal is a chapel where the saint is said to have preached to the fishes because the people would not listen to him. In the square of the Palazzo Pubblico may be noticed a handsome fountain and a bronze statue of Pope Paul V. The ancient port of Rimini, situated at the mouth of the Marecchia, has been gradually destroyed by the sands brought down by that stream; and the marbles of the Roman harbour were appropriated by Sigismund Malatesta to the construction of his cathedral. Theodoric is said to have embarked his army in this port for the siege of Ravenna. It is now the resort of numerous small vessels occupied in the fisheries; half the population of Rimini are said to be fishermen.

The *Castel Malatesta*, or the fortress, now mutilated and disfigured by unsightly barracks, bears the name of its founder: the rose and elephant are still traceable upon its walls.

The *Library* was founded in 1617, by Gambalunga the jurist. It contains about 23,000 volumes. With the exception of a few classical MSS., and a papyrus known by Marini's commentary, the interest of its manuscript collection is chiefly local.

The house of *Francesca da Rimini* is identified with that occupied by Count Cisterni, formerly the Palazzo Ruffi; or rather, it is supposed to have

occupied the site of the existing building. There is, perhaps, no part of the Divina Commedia so full of touching feeling and tenderness as the tale of guilty love in which Francesca reveals to Dante the secret of her soul, and of her soul's master. Its interest is increased by the recollection that Francesca was the daughter of Guido da Polenta, lord of Ravenna, who was the friend and generous protector of Dante in his exile. The delicacy with which she conveys in a single sentence the story of her crime is surpassed only by the passage where the poet represents the bitter weeping of the condemned shades as so far overcoming his feelings that he faints with compassion for their misery :—

" Noi leggiavamo un giorno per diletto
Di Lancilotto, come amor lo strinse :
Soli eravamo, e senz' alcun sospetto.
Per più fiate li occhi ci sospinse
Quella lettura, e scolorocci 'l viso :
Ma solo un punto fu quel, che ci vinse.
Quando leggemmo il disiato riso
Esser basiato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca, mi basiò tutto tremante :
Galeotto fu il libro, e chi lo scrisse :
Quel giorno più non vi leggemmo avante.
Mentre che lo uno spirto questo disse,
Lo altro piangeva sì, che di pietade
Io venni men così come io morisse,
E caddi, come corpo morto cade."

The *Castel di S. Leo*, to the westward of Rimini, is remarkable as the place where Cagliostro, the celebrated impostor, died in exile in 1794.

There is a bridle-road to S. Leo, and from thence by the great sanctuaries of Tuscany, Camaldoli and Vallombrosa, to Florence, by which the fishermen at times supply the Tuscan capital with the produce of the Adriatic. The mountains over which it passes are highly picturesque, and the road is said at its highest point to command a view of both seas.

EXCURSION TO SAN MARINO.

About 13 m. from Rimini, isolated in the heart of the Papal States, like the rock on which it stands, is SAN MARINO, the last surviving representative of Italian liberty. This miniature State, the smallest which the world has seen since the days of ancient Greece, and whose unwritten constitution has lasted for 14 centuries, has retained its independence while all the rest of the peninsula, from the spurs of the Alps to the gulf of Taranto, has been convulsed by political changes. Yet, with all this, the republic, until the year 1847, made but little progress, rather studying to preserve itself unaltered by communication with its neighbours, than keeping pace with the improvements of the time. The printing press had not then found its way into its territory, mendicity was common, and a gaming-table had very recently contributed its share to the public revenues. The constitution of this singular republic underwent an important change in 1847 amidst the general agitation of the Italian States. The general council, which had hitherto been composed promiscuously of 60 nobles and plebeians, elected by the people, was then transformed into a chamber of representatives. Every citizen was declared an elector, and the sittings of the chamber were ordered to be public. This chamber constitutes the legislative body. The voting is by ballot, and two-thirds are necessary to confirm all official acts. A council of 12, two-thirds of whom are changed every year, communicate between the legislative body and 2 captains — 1 appointed for the town, the other for the country—who are charged with the executive power, and are elected every 6 months. The judicial office is not confided to any citizen of the republic, but a stranger, possessing a diploma of doctor of laws, is appointed to discharge its functions, and is elected for 3 years; a physician and surgeon are also chosen from persons who are not citizens, and are elected for a similar period. In a state so constituted it might be expected that great simplicity of manners would prevail; hence the chief magistrate will often be found farming his own land, and the senators pruning their own vines. The territory of the republic is 17 sq. m., its population is under 7000, and its miniature army does not number more than 40 men. It has 3 castles, 4 convents, and 5 churches, 1

very recently built, with a handsome portico.

The city occupies the crest of the rocky mountain which forms so conspicuous an object from the high road, and contains about 700 Inhab. Only one road, that from Rimini, leads to it; although steep and rugged, it is broad and practicable for carriages.

The hamlet of *Borgo*, at the foot of the mountain, is the place where the principal inhab. reside; it contains about 500 souls. The soil of the lower grounds is fertile, and the little town of Serravalle, 9 m. from Rimini, is said to have a thriving trade with several towns in the plain. S. Marino itself, from its high situation, is exposed to a cold and variable climate, and snow frequently lies there when the lowlands enjoy a comparatively summer temperature.

The origin of the republic is as romantic as its position. According to the legend, a stonemason of Dalmatia, called Marino, who had embraced Christianity, after working 30 years at Rimini, withdrew to this mountain to escape the persecutions of Diocletian. Leading the life of an austere anchorite, his fame soon spread, and he obtained disciples, as well as a reputation for sanctity. The princess to whom the mountain belonged presented it to him, and instead of founding a convent, after the example of the time, he established a republic. During the middle ages the independence of the state was often threatened by the dangerous vicinity of the Malatestas. In the last century Cardinal Alberoni, then legate of Romagna, intrigued against it, and, on the pretence that the government had become an oligarchy, invaded and took possession of its territory in the name of the Church. An appeal to Clement XII. obtained an order that the citizens should determine their own fate; at a general assembly they unanimously voted against submission to the Church, and the papal troops were withdrawn. But the events which subsequently convulsed Europe threatened the republic more than the intrigues of the Church; and it would doubtless have long since ceased to exist except in history, if it had not been saved by the magnanimous conduct of Antonio Onofri, who deserved the title of "Father of his country," inscribed by his fellow-citizens upon his tomb. This remarkable man spent his life in its service, and by his bold and decided patriotism induced Napoleon to rescind his decree for the suppression of the republic. When summoned before the emperor, he said, "Sire, the only thing you can do for us is to leave us just where we are." In spite of all subsequent overtures, Onofri maintained so perfect a neutrality, that he was enabled to vindicate his country before the Congress of Vienna, and obtain the recognition of its independence. Unlike other republics, San Marino did not forget its debt of gratitude to the preserver of its liberties, for, besides the inscription on Onofri's tomb, a marble bust in the council-chamber records his services, and their acknowledgment by the state. In more recent times San Marino has not in vain solicited the protection and support of Napoleon's successor on the Imperial throne.

There are few objects of interest to be found in San Marino, if we except the picture of the Holy Family in the council-chamber, attributed to *Giulio Romano*. At Borgo there is a singular cavern, into which a strong and dangerous current of cold air perpetually rushes from the crevices of the mountain. The view from the summit of the mountain, and from various points of its declivities, is sufficient to repay a visit; on a clear day, the deep gulf of the Adriatic is traced as far as the coast of Dalmatia, and a wide prospect of the chain of Apennines is commanded, singularly in contrast with the sea view. But the great interest of San Marino in our own time, independently of its historical associations, has been derived from the Cavaliere Borghesi; one of the first scholars of modern Italy, whose superb cabinet of medals has obtained an European celebrity. This learned man is an adopted citizen, and his archæological acquirements have made a pilgrimage to San Marino a labour of love to the most eminent antiquarian travellers. His collection

amounts to upwards of 40,000, and, besides the interest he finds in its arrangement, he has profited by his retirement to compose an elaborate work on the consular annals. The house in which Melchiore Delfico composed his historical memoir of San Marino is marked by an inscription expressive of the author's gratitude for the hospitality he experienced there during his exile.

The road from Rimini to La Cattolica runs at a short distance from the coast, and is perfectly flat. Before reaching the hamlet of S. Lorenzo it crosses the Marano, and 1 m. before la Cattolica the Conca (the Crustumius rapax of Lucan).

1½ La Cattolica, a village of 1300 Inhab., so called from the shelter it afforded to the orthodox prelates who separated themselves from the Arian bishops at the Council of Rimini. The country between La Cattolica and Pesaro becomes more hilly—the hills being formed of tertiary marls and sandstones—is rich and thickly inhabited. 1 m. after leaving La Cattolica the river Tavollo is crossed near its embouchure in the Adriatic, from which the road rises to La Saligata at the base of Monte Trebbio. On a hill about 2 m. from the road on the rt. is the village of *Gradara*, in the principal ch. of which, Santa Sofia, there is an altarpiece by Giovanni Santi. A gradual descent of 3 m. brings us to the Foglia, which is crossed close to the gates of

1 *Pesaro* (Pisaurum). *Inns:* Leone d' Oro, very fair, moderate charges; Posta, or Villa di Parma, uncivil and dirty (1856). This ancient town is pleasantly situated 1 m. from the mouth of the Foglia, the ancient Isaurus. It was one of the cities of Maritime Pentapolis, and was celebrated during many centuries for its intellectual character, and for the distinguished persons it produced. It passed to the Church in the pontificate of Urban VIII., and it shares with Urbino the honour of being the capital of a province comprising a population of 257,751 souls, and an area of 1065 sq. m. The population of the town amounts to 11,568 souls. It is an episcopal see, surrounded by walls and bastions, and has a small port. In the 16th century, Pesaro, as the court of the dukes della Rovere, became a centre of the literary men, poets, and painters of the time. It is described by Castiglione in the Cortegiano, and is celebrated by Ariosto as the refuge of poets:—

> "La feltresca corte
> Ove col formator del Cortigiano
> Col Bembo e gli altri sacri al divo Apollo
> Facea l' esilio suo men duro e strano."
> *Sat.* 3.

The Princess of Urbino, Lucrezia d'Este, induced Bernardo Tasso and his son to settle at Pesaro. Behind the Lunatic Asylum near the Rimini gate is the casino they inhabited, and in which Bernardo composed his Amadis. Among the eminent men whom Pesaro has produced in modern times are Perticari and Rossini. Pesaro was formerly famous for its paintings; many of these were removed to Paris, and nearly all those which were restored were taken to Rome, whence few have found their way back to their original sites.

The Cathedral contains little to interest the stranger. The ch. of *S. Francesco* has a good work of *Giovanni Bellini*, the Coronation of the Virgin, in a shameful state of neglect; on the *predella* and the pilasters are some beautiful little subjects by the same artist. In the ch. of *S. Domenico*, the first altar on the left has a Madonna and Saints by *Presciutti* of Fano; in the sacristy a Madonna and Child, by *L. della Robbia*. In the sacristy of S. Antonio, a fine Gothic altarpiece by *Antonio da Murano*, 1464. The chapel of the *SS. Sacramento* has a Last Supper by *Niccolò da Pesaro*. *S. Cassiano* has a fine picture of Sta. Barbara, by *Simone da Pesaro*. *S. Giovanni de' Riformati* was built by Bartolommeo Genga, the engineer and architect to the Duke of Urbino; the altarpiece, by *Guercino*, has suffered from the carelessness of restorers. In *S. Agostino* the lower part of the façade is very good. *S. Giovanni Battista* has an altarpiece of 1400, and in the sacristy a St. John Baptist and Christ between 2 angels, by *M. Zoppo*.

The *Biblioteca Olivieri*, founded and bequeathed to his native town by the learned antiquary and ecclesiastic of that name, contains about 13,000 vols., besides 600 MSS. The latter are exceedingly rich in memorials of Pesaro and of the duchy, for the most part inedited. Among other interesting MSS. may be mentioned an inedited canzone by Pandolfo Collenuccio, strangled here in prison by Giovanni Sforza, on account of his connection with Cæsar Borgia; an eclogue by Serafino d'Aquila; and various readings of the Stanze of Politian. Of Tasso some letters, and also a valuable commentary on his great poem by Malatesta della Porta. His annotations on Dante, originally in the Giordani Library, were given to the poet Monti, before it was added to this library. Annexed to the library is a small museum of antiquities and coins, chiefly Roman, collected and partially illustrated by the Abbate Olivieri: and in the *Ospizio degl' Incurabili*, a highly interesting collection of Majolica.

The ancient palace of the Dukes of Urbino is now the residence of the chief Pontifical authorities; its grand saloon is on a scale of princely magnificence, perfectly in character with the pomp of their court. The large building opposite the palace, now converted into shops, was occupied by the pages of the Court.

Close to Pesaro is Monte S. Bartolo, the ancient Accius, so called from the Latin tragedian L. Accius, who was a native of the town, and was buried on the mountain. Near its summit, at the distance of about 2 m. from the town, is the *Imperiale*, once the favourite villa of the Dukes of Urbino, built by the Duchess Leonora Gonzaga, wife of Francesco Maria I., in order to surprise him on his return from his campaigns. It was decorated by Raffaele del Colle with frescoes now nearly ruined; on the walls of one of the courts are verses in honour of the Duke's return written by Bembo, whose residence here is celebrated by Tasso, Rime ii. 38. This once beautiful villa is described by Bernardo Tasso, who represents it as one of the most delightful spots in Italy; but it fell into decay in the last century, when it became the refuge for the Jesuits expelled from Portugal by the Marquis de Pombal. Its rich staircases and galleries, and its broad terrace, from which there is a fine view of the valley of the Foglia to its junction with the sea, shows that there was much truth in the poet's description. The whole is unfortunately allowed to fall into ruin. The brick floors, with inlaid patterns, are very good.

In the neighbouring church of the Gerolomitani is what once was a fine picture of St. Jerome, by *Giovanni Santi*; it is signed, and has been injured by restorations. From the point behind the convent may be enjoyed one of the most beautiful views in the neighbourhood.

On the rt. of the road to Rimini is *La Vittoria*, another villa, which has acquired notoriety as the residence of Queen Caroline of England, while Princess of Wales; in the garden may still be seen a small monument she erected to the memory of the Princess Charlotte, and another to her brother the Duke of Brunswick, who fell at Waterloo.

The port is formed by the *embouchure* of the Foglia: it was enlarged by Francesco Maria II. della Rovere, but has subsequently become shallow; it can contain 200 small vessels, not exceeding in burthen 70 tons; Pius VII. contributed to its safety by the addition of a fort and small lighthouse in 1821. The manufacture of pottery which existed at Pesaro since the time of the Roman Emperors was revived in 1300 under Boniface VIII., and attained great perfection under the Sforzas and the Dukes of Urbino, and especially Guidobaldo II., in the middle of the 17th century. There are some good specimens of it in the Hospital of the Incurabili here.

Pesaro is famous for its figs, which have been celebrated by Tasso, Bembo, and Castiglione.

The promenade of the Belvedere San Benedetto is in a fine situation, and worthy of a visit.

[There is a direct road from Pesaro to Urbino, ascending the Foglia and the Apsa to near its source, and passing under the villages of Montecchio, Col-

bordolo, and Ricece. A diligence runs between the 2 towns 3 times a week. For *Urbino*, see Rte. 90.]

Leaving Pesaro, a beautiful drive, partly along the coast, brings us to

1 FANO (Pop. 8950), the ancient Fanum Fortunæ. (*Inns*: Il Moro, clean and civil —a capital little inn: H. A. L., Nov. 1856—with moderate charges; Tre Re.) Fano is a well-built and agreeable town, surrounded by walls, no longer necessary for the purposes of defence, but still recalling the remembrance of its once celebrated fortress. Its situation in a fertile plain ensures it an abundant supply of fresh air; the climate is said to be extremely healthy, but cold in the winter and spring. The scenery of the neighbourhood is beautiful, and numerous excellent roads ensure facilities of communication with all the great towns. The high road passes round the walls without entering the town, so that, unless the traveller be aware beforehand how many objects of interest it contains, it is very probable that he would be driven on without having an opportunity of discovering them himself.

The ancient name of the town is commemorated by a modern statue of Fortune in the middle of the graceful public fountain, which is probably the representative of one more ancient. The principal object of classical interest in Fano is the *Triumphal Arch* erected in honour of Augustus, upon which Constantine built an attic with columns, 2 of which are still standing. On the adjoining chapel, by the side of its arabesque doorpost, is carved a representation of the arch as it originally stood with the 2 inscriptions on the arch and attic. This interesting monument is the last representative of the riches and magnificence of Fano under its Roman rulers, who adorned the city with sumptuous baths and with a basilica designed by Vitruvius. The town walls were erected by Augustus, and restored by the sons of Constantine.

The *Cathedral*, dedicated to S. Fortunato, has suffered from modern innovations. The first object which attracts attention on the outside are four recumbent lions, on which the columns of the Gothic portico evidently rested. On entering the church, on the l. hand is the chapel of S. Girolamo, containing the monument of a member of the Rainalducci family, with his portrait painted on stone. The altarpiece of this chapel is a picture of the Crucifixion by an unknown artist. Nearly opposite to this is a chapel containing 16 frescoes by *Domenichino*: they were once among his most beautiful and expressive works; but they have been almost wholly ruined by injudicious attempts at restoration. The Annunciation, the Salutation, the Marriage of the Virgin, the Nativity, and the Presentation in the Temple, are among the finest conceptions of this master. In the chapel of the Sacristy, on the same side, is a Madonna with 2 saints in adoration by *Lodovico Caracci*.

The *Ch. of Sta. Maria Nuova* contains 2 excellent works by *Perugino*; one a very beautiful picture of the Annunciation, the other in a chapel opposite to it representing the Virgin and Child, with various saints on either side; it was painted for a member of the Duranti family, in 1497, according to the inscription; on the Predella are five small subjects of the life of the Virgin —a still finer work. Above and below this painting are small pictures; the lunette above represents a Pietà, with the Madonna, St. John, St. Nicodemus, and Joseph of Arimathea. Both of these paintings have been erroneously attributed to Raphael; many consider the latter to be the work of *B. della Genga*. Behind the altar is a small Madonna by *Sassoferrato*, and in the first chapel on the left on entering the ch. is the Visitation of St. Elizabeth, by *Giovann Sunti*.

The *Ch. of S. Paterniano*, dedicated to the first bishop of Fano, is a noble edifice; it contains a very good Sposalizio by *Guercino*. In a chapel opposite is the Death of S. Joseph by the *Cav. d'Arpino*, and the Virgin and Child, with S. Carlo Borromeo, and S. Sebastian, by *Claudio Ridolfi*, the pupil of Baroccio. The altarpiece is by *Alessandro Viarini*. The chapel of the saint has some frescoes by *Viviani*, and three others representing events in the life of S. Paterniano by *Carlo Bonone*.

The *Ch. of S. Pietro*, another fine

building, rich in marbles, frescoes, and paintings, contains, in the Gabrielli chapel, a fine Annunciation, by *Guido.* On one side of the altar is a picture representing a miracle of S. Peter, by *Simone da Pesaro.* The frescoes of *Viviani* are also regarded as masterpieces of that artist.

The Ch. of *S. Agostino* contains a fine Guardian Angel by *Guercino;* the Ch. of *S. Filippo* a Magdalen by the same master. In the Ch. of *S. Dominick* is a picture of St. Thomas by *Palma Vecchio* (?). *Sta. Croce,* now the hospital, has an interesting altarpiece, representing the Virgin and Child, with several saints, by *Giovanni Santi.* In *Sta. Teresa* there is a fine altarpiece by *Albani.*

In the *Collegio Folfi* is preserved the celebrated painting of David with the head of Goliath, by *Domenichino,* with copies of his frescoes in the cathedral. "His David," says Lanzi, "is an object of curiosity to all foreigners of any pretensions to taste; it is a figure as large as life, and would alone suffice to render an artist's name immortal."

At the Ch. of *S. Francesco* are the tombs of Pandolfo Malatesta III. and his wife. These remarkable monuments are placed under the portico of the ch. The door in the centre is extremely rich, and has a round headed arch, which, as well as pilasters, are covered with arabesques and foliage. On the right of this is the tomb raised by Sigismund Pandolfo to his father Pandolfo Malatesta, in 1460. On the left is the superb sarcophagus of the wife, erected in 1446: it is ornamented with busts of saints on the front, and is placed under a rich Gothic canopy divided into three compartments, and elaborately carved. It is interesting no less as an example of art than as a memorial of the illustrious family whose name is so much associated with the history of the eastern coast of Italy in the 14th and 15th centuries.

The Church of Fano recently rebuilt, was one of the most famous in Italy. It was originally covered by a native artist, Cavalli, and ornamented with various paintings. The arches were so arranged as to be really what they appeared, and not mere painted representations. They were the work of *Bibiena.*

The Port was once a well-known resort of the traders of the Adriatic: it was repaired by Paul V. in 1616, under the direction of Rinaldi, and derived from that circumstance the name of Porto Borghese. The commerce of the town has declined, and the harbour is now choked up.

Clement VIII. was a native of this town. It will ever remain an honour to Fano that the first printing-press known in Europe with Arabic types was established here, in 1514, at the expense of Julius II.

[An excellent road leads from Fano to Urbino (Rte. 90), and from thence to Florence by Arezzo, or to Rome by Perugia (Rtes. 91, 92, 107). There is also the post-road from Fano to Foligno, by the Strada del Furlo (Rte. 89)].

On leaving Fano, the road crosses the Metauro or Metro, the celebrated Metaurus, a broad and rapid stream, recalling the fate of Asdrubal:

> "Quid debeas o! Roma Neronibus
> Testis Metaurum flumen, et Asdrubal
> Devictus." *Hor.* iv. 4.

From which it follows for 8 m. the flat shores of the Adriatic to

La Marotta, a post station, close to the sea: 2 m. beyond it the Cesano, the Sena of Lucan, is crossed, near which is a road on the rt., which ascends the stream to Pergola, a town of 3000 Inhab. 10 m. distant.

1 Sinigallia (*Inn,* Locanda della Formica), the ancient Sena, known by the appellative of Gallica to distinguish it from the Etruscan Sena Julia. It is an important episcopal town, containing a population of 12,950 Inhab., placed in a situation peculiarly favourable to commerce at the mouth of the Misa, which nearly retains its classic name of Misus. The port, enlarged and improved by Sigismund Malatesta, affords convenient accommodation to numerous fishing and trading vessels. This ancient town of the Gallic Senones was sacked by Pompey in the wars of Marius and Sylla: it became in later ages one of the cities of Pentapolis; but it suffered so much from fire and sword during the troubles

of the middle ages, that the present town is almost entirely modern.

Sinigallia has acquired an infamous celebrity in history from the massacre of the confederate chiefs, or condottieri, by their ally Cæsar Borgia, in 1502. Borgia, through whose services his father Alexander VI. had reduced nearly all his rebellious vassals of Romagna, found himself unexpectedly deserted by a large body of his French troops, and determined, in order to counteract the influence of this defection, to attack Sinigallia. This little principality was then governed by a daughter of Federigo duke of Urbino, brother of Guido Ubaldo, the reigning duke. On the approach of the hostile force the princess retired to Venice, leaving the town in command of the confederate captains, who refused to surrender unless Borgia invested it in person. In order to allay suspicions, Borgia dismissed a large portion of his forces, and requested the confederates to disperse their troops in the neighbouring villages, in order that his own might find quarters in the city. On the 21st December he left Fano, and arrived at Sinigallia the same night, with 2000 horse and 10,000 foot. Three of the captains, Vitellozzo Vitelli, Paolo and Francesco Orsini, went out unarmed to meet him as an ally; they were received by Borgia with courtesy, but were placed under the *surveillance* of 2 gentlemen of his suite. The fourth captain, Oliverotto, the only one who had not dispersed his troops, met Borgia near the town, and, like his companions, was also placed under surveillance. They all alighted together at the palace, and the 4 captains had no sooner entered than they were arrested. Borgia immediately gave orders to attack the barracks in which the company of Oliverotto was quartered, and every man was massacred. The same evening he had Vitellozzo and Oliverotto strangled; and on the 18th of January following Paolo Orsini and his brother underwent the same fate. This atrocious perfidy, although it did not excite the wrath of a people already weary of the military tyranny of their late masters, has scarcely a parallel even in that depraved chapter of Italian history in which Alexander VI. and his family were the chief actors. It has been attributed, by Roscoe and others, to the instigation or connivance of Machiavelli; but the great Florentine has been defended by Sismondi, on the evidence which his own letters afford against such a suspicion. He considers that Roscoe's strongest argument, that Machiavelli does not indulge in any reflections on the crime, is not admissible, since he was only bound to state facts, and a diplomatic despatch is not expected to convey the expression of private feelings.

Sinigallia contains few objects of interest, and most of its pictures have disappeared. The convent appropriated to the Padri Riformati, 2 m. to the W. of the town, was built by Giovanni della Rovere and Giovanna di Montefeltro his wife, who are both buried within its church, with only simple lapidary inscriptions. A small picture preserves their portraits on either side of the Madonna. A fine picture of the Madonna and 6 saints by *Perugino*, in the choir, has been lately injured by cleaning. Sinigallia became a bishopric in the 4th century. Its cathedral is dedicated to St. Peter. It may be considered a proof of the commercial character of the town that it contains a Jewish synagogue. Many of the houses and public edifices are well built, and the town wears an air of general neatness, expressive of life and energy on the part of its inhabitants. It is the birthplace of the present Pope, Pius IX., and of that distinguished lady the late Madame Catalani.

The modern interest of Sinigallia is the celebrated *Fair of St. Mary Magdalen*, which has been held for more than 600 years, and still preserves its freedom from customs and taxes. It was established by Sergius Count of Sinigallia in 1200, and was granted its privileges by Paul II. in 1464, which the political and domestic changes of successive ages have not affected. It commences on the 20th July, and lasts to the 8th August; during these 20 days the town is crowded with visitors from all parts of Italy, with merchants from countries beyond the Alps and from the

Levant, mingling the manufactures of the N. with the rich produce of the E. There is scarcely a language of Europe which may not be heard on this occasion. The city wears the aspect of a bazaar, and as every house is converted into a shop, and every street is covered with awnings, the eastern traveller may almost imagine himself in Constantinople. It is beyond all comparison the best attended fair in Italy, and in many respects resembles that of Beaucaire in France. As the merchandise pays duty on passing out of the town, every art and device are practised to elude the vigilance of the officers of customs; and yet, in spite of much smuggling, the revenue it affords to the State is considerable. "Every article, from costly jewellery for the noble to the coarsest wares for the peasantry, may be met in this universal emporium. Tradesmen from Venice, Geneva, Trieste, France, Germany, and the Levant display their various merchandise, not in small parcels to tempt the casual stroller, but in bales and cases, for the supply of the inland dealers. Every dialect of the Italian language, cut into by the rougher tones of the transalpine or the guttural jargon of transmarine languages, is heard, generating a Babel of sounds. On all sides are greetings of *dear friends*, who only meet once a year at the fair, yet are as loud and hearty in their salutations as though they were sworn brothers. From a semicircle of 50 miles radius (the city being upon the sea) the population pours in, with serious intentions of laying out their money to some purpose; while crowds of Roman, Tuscan, and other idlers come to enjoy a lounge through this bazaar-city, or partake of its amusements. In the thoughts of the former the custom-house officers have a considerable place; for as all the merchandise comes in free and pays its duty upon passing the gates to enter into the country, many are the schemes and devices for escaping the vigilance of these most inconvenient and inconsiderate officials. Much that is bought is concealed in the town, so as to evade the minute domiciliary visit which closes the fair, and then is gradually conveyed h . What is in use passes of course free; hence troops of countrymen, tanned to colour of bronze, as they go out of the gates shade their delicate complexions from the sun with their new umbrellas; and young men protect themselves against the chill of Italian dog-days with well-lined and fur-collared cloaks wrapped close around them. Dropsies too look very common, and pocket handkerchiefs seem vastly like shawls. A sudden fashion seems to have come in of wearing double apparel, and many can no longer tell the time without at least 3 watches in their pockets. Yet great is the squabbling, the entreating, the bullying at the gates; and many faint just at that particular moment, and cannot recover unless they drive outside and feel the country air. In fact, it is an epoch in the year to which everything is referred: a person is said to have died or to have gone abroad before or after the last fair of Senigallia; many know only those two periods in the year."—*Cardinal Wiseman.*

The English traveller, who so often seeks in vain for fresh objects of excitement, will do well to visit the town at this period of general enjoyment: it is a scene where national character and costume may be studied more effectually than in any other place perhaps in Italy.

Leaving Sinigallia, the road follows close to the sea-shore as far as

1 Case Bruciate, a post station, a mile before reaching the river Esino, where it begins to run more inland.

[Before crossing the Esino, a road leading westward ascends the l. bank of the river to *Jesi*, 21 m. from Ancona, one of the most important towns of the province of Ancona. It is the ancient Œsium, the Œsis of Ptolemy, a Pelasgic city, dating 15 centuries before the foundation of Rome. The emperor Frederick Barbarossa was born here, on which account it was designated by the title of a "royal city." Its cathedral is dedicated to St. Septimius Martyr, its first bishop on the creation of the see, A.D. 308. Jesi has of late years become a manufacturing town, for which its vicinity to Ancona and its position near the Esino render it well adapted. A road leading S. through

Filotrano, and crossing the Esino and Musone, falls into the high post-road from Ancona to Foligno, on the banks of the Potenza, below Macerata.] After crossing the Esino, the post-road to Ancona passes through Torretta, the traveller having constantly in view the promontory on which that city is built.

A custom-house is encountered on entering the gate of Ancona (the Porta Pia), where passports are viséed both on entering and leaving the town.

1¼ ANCONA. (*Inns:* La Pace or the Posta, formerly indifferent, said to be improved now; Albergo Reale; Gran Bretagna, badly situated, with dirty entrance, but clean rooms.) This ancient city still retains its Greek name, descriptive of the angular form of the *Monte Comero*, the Cumerium promontorium, on which the town is placed. It has the best harbour on the Italian shores of the Adriatic, and is the most important naval station in the States of the Church. The city is beautifully situated on the slopes of a natural amphitheatre, spreading between the two promontories of Monte Ciriaco and Monte Comero, the latter of which is also known by the name of Monte Guasco.

Ancona is supposed to have been founded by a Doric colony, or by the Syracusans who fled from the tyranny of Dionysius. It was a celebrated port in the time of the Romans, and was occupied by Cæsar after the passage of the Rubicon. Its importance in the time of Trajan is proved by the magnificent works undertaken by that emperor, and still remaining with scarcely any change. It was one of the cities of the Pentapolis, and during the middle ages underwent more vicissitudes than almost any other town on the coast. In 550 it was besieged by Totila, and was plundered in the same century by the Lombards, who placed over it an officer whose title (marchio or marquis) gave rise to the general name of the Marca (*March*), which the territory of Ancona still retains. After having recovered from the sack of the Saracens, it became a free city, and, in the 12th century, was one of the most important of the Lombard league. When Frederick Barbarossa, in 1173, sent Christian, archbishop of Mentz, into Italy as his representative, the warlike prelate succeeded in inducing the Ghibeline cities of Tuscany and Romagna to second the attack upon Ancona which he [commenced during the following spring. It was during the famine occasioned by this siege that the young mother, called the "heroine of Ancona," gained immortality. The detailed account of the transaction will be found at length in Sismondi, who says that, observing one day a soldier summoned to battle, but too much exhausted to proceed, this young and beautiful woman refused her breast to the child she suckled, offered it to the warrior, and sent him forth thus refreshed to shed his blood for his country. Ancona enjoyed its privileges until 1532, when it was surprised by Gonzaga, general of Clement VII., who, under the pretence of defending it against the incursions of the Turks, erected a fort and filled the city with papal troops. The first result of this measure was the overthrow of the aristocratic constitution which had prevailed for about 2 centuries; the senators or Anziani were expelled, the principal nobles were banished, and the absolute dominion of the Holy See was established beyond the power of the inhabitants to resist the encroachment. From that time it has remained attached to the States of the Church, excepting during those periods when political convulsions filled Italy with the armies of the north. In 1798 it was seized by the French, and in the following year it sustained under General Meunier the memorable siege which terminated in its surrender to the Allies, after a long and gallant resistance. Under the rule of Napoleon it was the capital of the department of the Metauro; but in 1814 it was restored to the Pope by the Treaty of Vienna. In 1832 it was again occupied by the French to counterbalance the Austrians in the N., and was not evacuated by them until 1838. During the revolutionary outbreak of 1849 it was besieged and bombarded for 9 or 10 days by the Austrians under Marshal Wimpffen,

to whom it capitulated on the 18th June, and on the following day the forts and the port were occupied by the imperial troops in the name of the Pope.

Ancona is now the capital of the Marca, and the chief city of a province comprehending in extent 333 sq. m., and a population of 176,519 souls. The population of the city and its suburbs amounts to 28,804. It is divided into two portions, the Città Vecchia and the Città Nuova; the former occupies the highest ground and is inhabited by the poorer classes; the latter is situated on the lower slopes and along the seashore. The city contains some good buildings, but its narrow and irregular streets have a dreary aspect; almost the only exception being the new line of houses on the Marina, begun during the pontificate of Pius VI.

The famous *Port*, begun by Trajan after that of Civita Vecchia, was enlarged by Clement XII., who made it a free port as an encouragement to its commerce, which had declined considerably after the discovery of the passage to India by the Cape. It has 2 moles, one erected by Trajan, the other by Clement XII. The *Arch of Trajan*, which has been pronounced the finest marble arch in the world, stands on the old mole, in singular and striking contrast to everything around it. This superb monument is constructed entirely of white marble, and is a fine specimen of the Corinthian order. It was erected in honour of Trajan, A.D. 112, by Plotina his wife and Marciana his sister; it was decorated with bronze statues, trophies, and bas-reliefs, but all these have disappeared, and its marble bas-reliefs alone remain to attest their magnificence. The sides have two Corinthian columns on their pedestals, and the attic bears an inscription recording the motives for its erection. The remarkable whiteness of the marble, the elegant proportions of the arch, and its elevated position, combine to make it one of the most imposing monuments of Roman grandeur which Italy still retains.

The *new Mole* is also decorated with a triumphal arch erected by Clement XII., from the designs of Vanvitelli. It is a fine example of the great Roman architect, but its effect, contrasted with that of Trajan, is somewhat heavy. Forsyth criticises these arches in the following passage:—"The ancient part of the mole is crowned by Trajan's arch, and the modern by a pope's. But what business has a priest with triumphal arches? And what business has any arch on a mole? Arches like these suppose a triumph, a procession, a road, the entry into a city. The mole of Trajan called for a different monument. Here an historical column like his own might have risen into a Pharos, at once to record his naval merits, to illuminate his harbour, and realise the compliment which the senate inscribed on this arch, by making the access to Italy safer for sailors."

The harbour is defended by several *forts;* one was built by Clement VII. in 1532, from the designs of Antonio di Sangallo, enlarged by Gregory XIII. in 1575, and improved by the Germans and the French in later years. Near the Capuccini is another fort, restored by the French in 1832; and other strong fortifications occupy the heights of Monte Pelago and Monte Cardeto. Within the harbour, in a convenient position on its shores, is the *Lazzaretto*, built in the form of a pentagon by Clement XII. in 1732, and completed by Vanvitelli. Its domestic and sanatory arrangements are still far inferior to those of Malta, but great improvements have taken place since the establishment of the Austrian steamers between Trieste and the Levant, which call here on their way.

The *Cathedral*, dedicated to S. Ciriacus, the first bishop of Ancona, stands on an eminence overlooking the town and harbour, and occupies the site of an ancient temple of Venus, round which the original town is supposed to have been built. This temple is mentioned by Juvenal, Sat. iv., in a passage expressive of the Greek origin of the city. The present Cathedral is an edifice of the 10th century, with the exception of the façade, which is said to be the work of Margaritone d'Arezzo in the 13th. The columns of the ancient temple have contributed to the embellishment of the Christian

church; and independently of the fine prospect which its elevated position commands, its architectural and other relics will repay the trouble of the ascent. The exterior of the edifice was once ornamented with a wheel window, which is now closed up, but the Gothic doorway still remains, and is a superb example of its kind. It has 9 columns and a pointed arch, the first frieze of which has on it 31 busts of saints; the second has grotesque animals and other similar devices. The projecting porch is supported by 4 columns, the 2 outer resting on colossal lions of red marble; on one side of the inner vault of the porch are an angel and a winged lion, and on the other an eagle with a book and a winged bull; on the left of the porch are several bas-reliefs of saints. The interior exhibits the fine columns of the temple of Venus; the 2 side aisles are ascended by steps. The cupola is octangular, and is considered by D'Agincourt as the oldest in Italy. In one of the subterranean churches is the fine sarcophagus of Titus Gorgonius, prætor of Ancona. In the other are the tombs of St. Ciriacus and 2 other saints, a copy of the Pietà of Genoa, and portraits of Pius VI. and VII. In a chapel above is a painting by *Podesti*, representing the martyrdom of S. Lorenzo; and in another, over the monument of the Villa family, is a fine portrait of a child by *Tibaldi*. The Giannelli monument is an interesting specimen of the cinquecento style: that of Lucio Basso is also worthy of examination. In addition to these objects, the ch. contains a fine repetition of a Madonna by *Sassoferrato*.

The *Ch. of S. Francescone*, now an hospital, has a very rich Gothic doorway, with a pointed arch and a projecting transom covered with heads of saints. The canopy is very elaborate, containing statues of saints in niches, surmounted by fretwork pinnacles.

S. Agostino has another rich doorway, in which Corinthian columns are introduced. It is the only vestige of its Gothic architecture, for the interior was entirely rebuilt by Vanvitelli. The picture of St. John baptizing, by *Tibaldi*, was painted for Giorgio Morato, the Armenian merchant, who first brought the artist to the city. But the principal works in the ch. are by Lilio, known as *Andrea di Ancona*, a painter of the Roman school in the last century, a pupil and imitator of Baroccio; his best production is the Madonna crowning St. Nicholas of Tolentino. The sacristy contains 14 small pictures illustrating the history of the saint, by the same hand. The St. Francis praying is by *Roncalli*.

Sta. Maria della Piazza exhibits the most curious prodigality of Gothic ornament. Its small façade has 3 parallel rows of round-headed arches, with enriched mouldings resting on low columns in imitation of the Corinthian order; the door has likewise a round-headed arch, with knotted columns. The frieze is full of birds, animals, grotesque figures, and leaves; the side door is pointed and has a porch. The interior contains a picture of the Madonna going to the temple in childhood, a good example of *Marco Benefial*; and a Virgin throned by *Lorenzo Lotto*.

S. Domenico was rebuilt in 1788: it contains a Crucifixion by *Titian*, and the grave of Rinaldo degli Albizzi, the rival of Cosimo de' Medici, who died here in exile in 1425. A simple inscription recording his name and the year of his death is the only memorial to the great Florentine.

S. Francesco contains 3 interesting paintings: a Madonna by *Titian*, in 1520; an Annunciation by *Guido*; and a Crucifixion by *Bellini*.

Sta. Pelagia contains a picture by *Guercino*, representing the saint and an angel. The ch. of the *Vergine della Misericordia* has a curious door, ornamented with fruits, another example of the transition period.

The Loggia de' Mercanti, or Exchange, was designed by *Tibaldi*, who covered the interior with productions of his pencil. The ornaments of its façade are elaborate, and the arches have a Saracenic character. The bas-reliefs are said by Vasari to be the work of Mocrio. The roof is covered with the frescoes of *Tibaldi*, representing Hercules taming the monsters.

Near the cathedral are some remains of a Roman *Amphitheatre.*

The *Palazzo del Governo* contains a small gallery of pictures, and is the residence of the Papal delegate. The *Palazzo Ferretti* affords an example of the twofold powers of Tibaldi, as an architect and painter. The *Piazza di S. Domenico* has a marble statue of Clement XII., less remarkable as a work of art than as a memorial of the benefits conferred upon the city by that pontiff. The fountain called *del Calamo* is the work of *Tibaldi.*

The Prisons are surpassed in size only by those of Cività Vecchia and Spoleto. They are capable of holding 450 prisoners.

The Jews settled at Ancona are said to number 5000; they have a synagogue and their separate quarter, called the *ghetto*, but they are not subject to such restrictions as their brethren at Rome. It is one of the characteristics of Ancona that all religious sects enjoy complete toleration.

"It would be ungallant," says Forsyth, "to pass through Ancona without paying homage to the multitude of fine women whom you meet there. Wherever there is wealth or even comfort in Italy, the sex runs naturally into beauty; and where should beauty be found if not here?—

"'Ante domum Veneris quam Dorica sustinet Ancon?'"

The steamers belonging to the *Austrian Lloyd's Company* call at Ancona, on their way from Trieste, for Corfu, Patras, Syra, Athens, Smyrna, and the Levant generally, every Wednesday during the summer months; and for Trieste every Monday, on their return from the Levant, arriving at daybreak on the following morning. The outward-bound steamers touch at Molfetta, Brindisi, Corfu, and the other Ionian Islands. The voyage to and from Trieste occupies about 20 hrs., and to Athens, including stoppages, 6 days.

The diligence from Bologna, on its way to Rome, passes through Ancona twice a week (on Tues. and Frid.) and takes up passengers, performing the journey in 56 hours, and to Bologna in 30 hours (on Frid. and Mon.), by way of Pesaro, Rimini, and Forlì.

The mail from Ancona to Rome starts 3 times a week, performing the journey, including a halt at Foligno, in 30 hours: fare, 18 scudi — it takes 2 passengers only.

The traveller may proceed from Ancona direct to Naples, without passing through Rome. This route is described in the *Handbook for Southern Italy*, Rte. 143.

ROUTE 88.

ANCONA TO FOLIGNO, BY LORETO, MACERATA, TOLENTINO, AND THE PASS OF COLFIORITO.—85 m.

	Posts.
Ancona to Osimo	1½
Osimo to Loreto	1
Loreto to Recanati	0¾
Recanati to Sambucheto . . .	0¾
Sambucheto to Macerata . . .	1
Macerata to Tolentino . . .	1½
Tolentino to Valcimara . . .	1
Valcimara to Ponte della Trave .	1
Ponte della Trave to Serravalle .	1
Serravalle to Case Nuove . . .	1
Case Nuove to Foligno . . .	1
	11½

There are 2 roads from Ancona as far as Loreto: that most direct but more hilly runs nearer to the sea-coast through *Camerano* and *Le Crocette;* the country through which it passes is highly cultivated and pretty; it is generally followed by the vetturini. The post-road runs farther inland, and is more circuitous, passing through Osimo; on leaving Ancona it ascends the hills of Monteago, and, from thence running above and parallel to the Baracola and Aspio torrents, at the end of 11 m. reaches

1½ Osimo (*Inn*, La Posta). An additional horse is required from Ancona to Osimo, but not *vice versâ*. Osimo is a small city of high antiquity, and is considered by many to have been the capital of Picenum. We easily recognise the classical Auximum in the modern name. Lucan mentions it as

"Admotæ pulsarunt Auximon alas."

Belisarius nearly lost his life in the siege of Osimo; the arrow from its walls must have transpierced him "if the mortal stroke had not been intercepted by one of his guards, who lost in that pious office the use of his hand." —(*Gibbon*, xli.) The modern town, containing 5959 Inhab., is situated in the midst of a fertile and beautiful country, and, from its elevation (805 ft.), in a position of considerable strength. The cathedral is dedicated to St. Tecla: it is a place of some sanctity as containing the body of S. Giuseppe di Copertino. In the Casa Galli, *Roncalli* painted a fresco of the Judgment of Solomon, considered by Lanzi to be his best performance of that class; and in the Church of Sta. Palazia a picture of that saint, also pronounced by the same authority to be one of his finest works. The Palazzo Pubblico has a small museum of ancient statues and inscriptions found among the ruins of the Roman city. Leaving Osimo, the road turns again towards the coast along a ridge of hills on the l. side of the Musone, and passing by Castelfidardo, soon after which the river is crossed, and a steep ascent leads to

1 LORETO (*Inns*, La Campana; La Posta; Gemelli's Hotel is said to be clean and reasonable, with a civil landlord). This small city, whose entire circuit may be made in less than half an hour, has obtained a high celebrity as a religious sanctuary. For upwards of 5 centuries Loreto has been the most frequented place of pilgrimage of the Roman Catholic Church, and the most pious pontiffs and ambitious monarchs have swelled the crowd of votaries whom its fame and sanctity have drawn together from the remotest parts of the Christian world. The original name of the town was the Villa di Sta. Maria; it was afterwards called the Castello di Sta. Maria; and the present name is derived either from a grove of laurels in which the Santa Casa is said to have rested, or from the person to whom the grove belonged. The foundation dates from the 10th December, 1294, in the pontificate of Celestin V., when the Santa Casa arrived from Nazareth. The tradition of the Church relates that the sacred house was the birthplace of the Virgin, the scene of the Annunciation and Incarnation, as well as the dwelling where the Holy Family found shelter after the flight out of Egypt. The house was held in extraordinary veneration throughout Palestine after the pilgrimage of the Empress Helena, who built over it a magnificent temple bearing the inscription "Hæc est ara, in qua primo jactum est humanæ salutis fundamentum." The fame of the sanctuary drew many of the early fathers of the Church into Palestine; among other pilgrims was St. Louis. The subsequent inroads of the Saracens into the Holy Land led to the destruction of the basilica which Helena had erected; and the legend goes on to state that by a miracle the house was conveyed by angels from Nazareth to the coast of Dalmatia, where it was deposited at a place called Kaunizza, between Tersatto and Fiume. This occurrence is placed in 1291. In 1294 it is said to have been suddenly transported in the night to a grove near Loreto; and according to the legend the Virgin appeared in a vision to St. Nicholas of Tolentino, to announce its arrival to the faithful. After 3 times changing its position, the Santa Casa at length settled itself down, in 1295, on the spot it now occupies. The concourse of pilgrims soon created the necessity for means of accommodation, and by the pious zeal of the inhabitants of Recanati the foundations of the present town were speedily laid. Loreto became a city in 1586, when Sixtus V. surrounded it with walls, to resist the attacks of Turkish pirates, who were tempted by the riches of the sanctuary to make frequent descents upon the adjoining coast.

The city, containing a population of 5470, is built on a hill, about 3 m. from the sea, commanding an extensive prospect over the surrounding country, and visible to the mariner for a considerable distance from seaward. It may be said to consist of one long and narrow street, filled with shops for the sale of crowns, medals, and pictures of the "Madonna di Loreto;" a trade which is said to produce an annual return of from 80,000 to 100,000 scudi.

On first entering the town the traveller is almost led to imagine that it is peopled with beggars, for he is at once beset with appeals to his charity and piety,—a singular contrast to a shrine rich in gold and diamonds: but it is remarkable that there is no poverty so apparent as that met with in the great sanctuaries of Italy.

The piazza in which the church is situated is occupied on one side by the Jesuits' convent, and on the other by the noble palace of the governor, erected from the designs of Bramante. In the centre is the fine bronze statue of Sixtus V., seated, in the act of giving his benediction: it is the work of *Calcagni* of Recanati.

The Ch. called the *Chiesa della Santa Casa* occupies the 3rd side of the square. Its façade was built by Sixtus V. Over the grand door is the full-length bronze statue of the Virgin and Child by *Girolamo Lombardo.* The principal ornaments of the exterior are the 3 superb bronze doors, inferior only to those of S. Giovanni at Florence, and of the Duomo of Pisa. The central one was cast by the four sons of Girolamo Lombardo, in the 16th century. It is divided into compartments, containing bas-reliefs illustrating events in the history of the Old Testament, from the creation to the flight of Cain, with symbolical representations of the progress and triumphs of the Church. The left-hand door was cast by *Tiburzio Verzelli*, of Camerino, a pupil of the elder Lombardo. It represents, amidst the richest arabesques and figures of prophets and sibyls, various subjects from the Old and New Testaments, so arranged as to make every symbol of the old law a figure of the new. The door on the rt. is the work of *Calcagni*, assisted by Jacometti and Sebastiani, also natives of Recanati. It represents, in the same manner as the preceding, different events of both Testaments. These fine works were finished during the pontificate of Paul V. The bell-tower was designed by Vanvitelli. It is of great height, and exhibits a combination of the four orders. It is surmounted by an octagonal pyramid, and contains a bell said to weigh 22,000 lbs., cast by Bernardino da Rimini in 1516, at the expense of Leo X.

On entering the ch., the roof of the nave presents various paintings of the prophets in chiaroscuro by *Luca Signorelli;* the last 3 towards the arch above the high altar are by *Roncalli.*

The great attraction of the ch. is the *Santa Casa* itself, and the marble casing in which it is enclosed. The Santa Casa is a small brick house, 13½ Eng. feet in height, 27½ in length, and 12½ in breadth. It has a door in the N. side, and a window on the W.; its construction is of the rudest kind, and its general form is that of the humblest dwelling. Over the window is pointed out an ancient cross, and from the vault of the outer case are suspended the 2 bells said to have belonged to the house itself. The original floor is entirely wanting, having been lost, it is said, during its miraculous flight from Nazareth; the present one is composed of squares of white and red marble. In a niche above the fireplace is the celebrated statue of the Virgin, reputed to have been sculptured by St. Luke. It is said to be of the cedar-wood of Lebanon, and is quite black with age. The height of the Virgin is 33½ inches, that of the Child is 14. The figures both of the Virgin and Child are literally resplendent with jewels, the effect of which is increased by the light of the silver lamps which are constantly burning before the shrine. It would be tedious to attempt the enumeration of the various relics and treasures contained in the Santa Casa; among the former are 2 pots of terra-cotta, said to have belonged to the Holy Family: they were covered with gold plates previous to the French invasion, but only one now retains them. On the southern wall, fixed with iron cramps, is a stone of the Santa Casa, purloined by a Bishop of Coimbra in the time of Paul III., and restored in consequence of the loss of health he suffered while it remained in his possession. On the same wall is another singular offering, a cannon-ball consecrated to the Virgin by Julius II., in remembrance of his

escape at the siege of Mirandola, in 1505. Hompesch, the grand master of the Knights of Malta, and the family of Plater of Wilna, so well known in the history of the Polish struggle for independence, are also remarkable for their presents. In less than a year after the short-lived peace of Tolentino the French took Loreto, sacked the town and sanctuary, and carried the statue of the Virgin to Paris. It is recorded that the conquerors deposited the statue in the cabinet of medals in the national library of Paris, where it was placed immediately over a mummy and exhibited to the public as one of the curiosities of that archæological collection!

The *Marble Casing* in which is enclosed the Santa Casa is one of the most remarkable monuments of the best times of modern art. The design was by Bramante, and the sculptures by Sansovino, Girolamo Lombardo, Bandinelli, Giovanni da Bologna, Guglielmo della Porta, Raffaele da Montelupo, Sangallo, Tribolo, Cioli, and other eminent artists of the period. The materials for this great work were prepared under Julius II.; the work was commenced in the reign of Leo X., continued under Clement VII., and finished in the pontificate of Paul III. It has 4 sides of white marble covered with sculptures in relief.

1. *The Western side* presents us with the Annunciation by *Sansovino*, in which the Angel Gabriel, surrounded by a crowd of angels, announces to the Virgin the object of his mission. The details of this wonderful work, called by Vasari an *opera divina*, are fine beyond description: the figure of Gabriel seems perfectly celestial, and the expression of the angels is of great delicacy and beauty. The vase of flowers introduced in the foreground is much admired. The smaller tablets, representing the Visitation, and St. Joseph and the Virgin in Bethlehem, are by *Sangallo*. At the angles are figures of the prophets Jeremiah and Ezekiel; the first is by *Sansovino*, the other by *Girolamo Lombardo*. In the niches above are the Libyan and Persian sibyls by *Guglielmo della Porta*.

2. *The Southern side* has another grand production by *Sansovino*, the Nativity, in which the shepherds, the angels, and the other figures are represented with extraordinary minuteness and truth. The David with the head of Goliath at his feet, and the prophet Malachi, are by *Girolamo Lombardo*; the Cumæan and Delphic sibyls are by *Guglielmo della Porta*. The Adoration of the Magi was begun by *Sansovino*, and finished by *Raffaele da Montelupo* and *Girolamo Lombardo*. The figures of boys over the first door are attributed to *Mosca*, and those over the Porta del Santo Camino are by *Cioli*.

3. *The Eastern side* has the fine bas-relief by *Niccolò Tribolo*, representing the arrival of the Santa Casa at Loreto, and the effect of its sudden appearance on the people. The attack of the robbers in the wood, the surprise of the countryman, and the peasant whistling to his loaded horse, are marvellous examples of the powers of art. The bas-relief above represents the death of the Virgin and her burial by the apostles. The 4 angels in the clouds and the party of Jews endeavouring to steal the body are full of expression. It was begun by *Tribolo* and finished by *Varignano* of Bologna. The prophet Balaam is supposed to be the work of *Fra Aurelio*, brother of Girolamo Lombardo. The Moses is by *Della Porta*, as are also the Samian and Cumæan sibyls.

4. *The Northern front* is ornamented with a bas-relief representing the Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli*, and finished by *Raffaele da Montelupo*. The figures introduced into the composition express the 7 virtues of the Virgin,—innocence, fidelity, humility, charity, obedience, modesty, and love of retirement. The fine bas-relief of the marriage, begun by *Sansovino* and continued by *Raffaele da Montelupo*, has a group of figures introduced by *Niccolò Tribolo*; the most striking of these figures is the man in a passion breaking a withered bough. The prophet Daniel is by *Fra Aurelio Lombardo*; the prophet Amos, with the shepherd's staff in his hand and the dog at his feet, is by *Girolamo Lombardo*. The Phry-

gian and Tiburtine sibyls are by *Guglielmo della Porta;* the boys over the door are by *Mosca* and *Cioli;* the sculptures, with the ornaments on the frieze and the festoons between the columns, by *Mosca.*

This magnificent work, which is a perfect museum of sculpture, is said to have cost 50,000 Roman scudi, independently of the statues, the cost of the marble, and the wages of the workmen, which amounted to 10,000 scudi more. This expense would have been greater if many of the artists and workmen had not given their services gratuitously.

The next object which attracts attention is the *Baptistery,* a superb work in bronze, cast by *Tiburzio Verzelli* and *Giobattista Vitali.* It is covered with bas-reliefs relating to the sacrament of baptism, and is surmounted by the figure of St. John baptising the Saviour. Among these bas-reliefs may be mentioned St. John baptising in the Jordan, the Circumcision, Naaman cured of his leprosy, Christ curing the blind, St. Philip and the Eunuch, &c. The 4 female figures at the angles of the vase are the symbols of Faith, Hope, Charity, and Perseverance.

The *chapels* of this nave are mostly ornamented with mosaic copies of paintings of the great masters. Among these are the S. Francesco d'Assisi of Domenichino, and the Archangel Michael of Guido, from the picture in the ch. of the Capuccini at Rome, and in the last chapel the Last Supper, by Simon Vouet, the original of which is in the palace of the governor.

In the opposite nave, the 1st chapel contains the bas-relief of the Deposition in bronze, called also the Pietà, by *Calcagni,* and 4 bronze female portraits of members of the families of Massilla and Rogati, to whom the chapel belongs, by the same artist. Several of the other chapels, like those of the opposite side, are ornamented with mosaics, among which are the Conception and the Sposalizio, by Carlo Maratta; in the chapel containing these are 2 frescoes representing the Sposalizio, and the Presentation at the Temple, by *Lombardelli.*

In the 1st chapel of the *left transept* is the mosaic copy of a painting by Angelica Kauffmann; the 2nd has some paintings by *Lorenzo Lotto;* and the 3rd, called the Annunziata del Duca, from having been erected by Francesco Maria II. duke of Urbino, contains a mosaic of the Annunciation of Baroccio, copied from the picture in the Vatican. The frescoes of the chapel were painted by *Federigo Zucchero* in 1583. The rich arabesques, illustrative of the origin of the house of Rovere, are fine specimens of art. The *Sagrestia della Cura* is painted in fresco by *Luca Signorelli;* the arabesques and other sculptures of the presses or *Armadj,* and the intaglio of the *lavamano,* are believed to be the work of *Benedetto da Majano,* the celebrated Florentine sculptor of the 16th century. The large oil painting of St. Louis of France is by *Charles le Brun.* The bronze kneeling figure of Cardinal Gaetani is the work of *Calcagni,* assisted by Jacometti. In the upper part of this transept the 1st chapel contains the mosaic copy of the Nativity of the Virgin by Annibale Caracci. The 2nd, called the chapel della Marca, contains a fresco supposed to be by *Pietro da Cortona,* representing Godfrey in arms and Tancred wounded at the siege of Jerusalem; and the tomb of Cardinal Visconti. The 3rd chapel is ornamented with a mosaic copy of the picture of Fra Bartolommeo's Assumption of the Virgin. The paintings on the vault representing the Nativity, the Circumcision, the Transfiguration, the Preaching of St. John the Baptist, and his Martyrdom, are by *Pellegrino Tibaldi.* Over the door of the *Sacristy of the Chapter* is the figure of St. Luke in glazed terra-cotta; and over that of the other sacristy is one of St. Matthew, both by *Luca della Robbia.*

In the *right transept* the 1st chapel has a mosaic copy of the Visitation by Baroccio; its paintings are by *Muziano.* The 2nd, called of the Rosario, is painted by *Gasparini* of Macerata; and the 3rd, called the chapel of the Conception, is said to be the work of *Lombardelli.* Passing onwards, we reach the *Treasury and its Chapel.* The beau-

tiful picture above the *lavamano* in the hall, representing a pious lady instructing female children, is by *Guido*. The chiaroscuro on the right of the entrance, protected by a glass covering, is attributed to *Tintoretto;* the Madonna and Child, also protected by glass, is a copy of Raphael, probably by *Garofalo;* there is also another Madonna and Child, by *Andrea del Sarto;* and a Holy Family on wood, variously attributed to *Schidone* or *Correggio*. The Christ at the column is supposed by some to be by Tiarini, and by others by *Gherardo della Notte*. The *Chapel* of the Treasury is remarkable for the frescoes of its roof, representing the history of the Virgin, interspersed with full-length figures of prophets and sibyls, by *Roncalli*. The Treasury, previous to the French invasion, contained the richest collection of costly offerings which the piety, the policy, and the vanity of the world had ever brought together. Sovereign princes, pontiffs, prelates of the Church, and the rank and beauty of Christendom had munificently contributed to swell its treasures; but the calamities which the Papal States sustained in their unequal struggle with France compelled Pius VI. to despoil it of its riches, in order to pay the sum demanded by the provisions of the treaty of Tolentino in 1797. At the restoration of peace the zeal of the faithful endeavoured to compensate for these losses, and the Treasury is now well filled with the results of their devotion. The catalogue of offerings exhibits a curious collection of names; those of Murat, Eugène Beauharnois, and the queen of Joseph Buonaparte, are read side by side with the titles of the dynastic princes of Austria and Sardinia; many are those of illustrious and noble houses in Italy, France, Poland, Russia, and Spain: and among the multifarious assemblage of offerings may be found the wedding dress of the King of Saxony! The chalice presented by Pius VII., and used by that pontiff in the celebration of the mass, records his gratitude for his restoration to the Holy See after his long detention in France.

The octagonal cupola of the ch., begun by Giuliano da Majano, was strengthened at its base and nearly rebuilt by Antonio Sangallo. The skill and judgment with which he accomplished this difficult task have received the praises of Vasari. The interior is painted throughout by *Roncalli*, assisted by *Jacometti* and *Pietro Lombardo*. It is considered the masterpiece of Roncalli, and it is recorded that his success so exasperated Caravaggio that he employed a Sicilian bravo to disfigure his face.

The magnificent Palace of the Governor, or the *Palazzo Apostolico*, an edifice worthy of the capital, was begun in 1510 by Julius II., from the designs of Bramante. It forms 2 wings composing the half of a parallelogram, and is constructed with 2 grand loggie with round-headed arches, the lower of which is of the Doric, and the upper of the Ionic order. The former of these loggie affords accommodation to the canons of the ch.; the latter is inhabited by the bishop and governor, and contains the noble room called the "Apartment of the Princes," now used as a picture gallery. The most remarkable works in this collection are the Woman taken in Adultery, by *Titian*, treated in a very different manner from his other celebrated picture of the same subject in St. Afra at Brescia; the Last Supper by *Simon Vouet*; the Sta. Chiara of *Schidone;* the Deposition by *Guercino;* and the fine painting of the Nativity of the Virgin by *Annibale Caracci*. In a bedchamber adjoining is a small Nativity painted on slate by *Gherardo della Notte*, and another of the same subject on copper by *Correggio*. In another apartment are 9 pieces of tapestry presented to the Santa Casa by Cardinal Sforza Pallavicini, representing various subjects of the Gospel history, and erroneously supposed to be after designs by Raphael.

The *Spezieria*, or Pharmacy, attached to the palace, is celebrated for its 380 apothecary's pots, painted after the designs of Raphael, Michel Angelo, Giulio Romano, and other great masters. They were executed chiefly by *Orazio Fontana* of Urbino and *Battista*

Franco, who acquired considerable fame by their imitations of the great painters on earthenware. They are placed in two rooms, the finest in the first, and represent different events of Scripture history, the history of Greece and Rome, and ancient mythology; on eighty-five are games of children, all different designs. They were presented by Francesco Maria II., duke of Urbino, for whose father they were originally painted. It is related by Bartoli, a local chronicler, that one of the grand dukes of Florence offered to purchase them by a similar number of silver vases of equal weight, and that Louis XIV. offered an equal number of gold statues for the St. Paul and the 4 Evangelists.

Loreto has little beyond its ch. to engage the attention of the stranger. The Piazza della Madonna contains a bronze fountain ornamented with armorial bearings, eagles, dragons, and tritons, the work of the pupils of Calcagni. The Piazza de' Galli also contains a fountain from which it derives its name, being ornamented with a dragon and 4 cocks by Jacometti. The Capuchin Hospital was founded in 1740 by Cardinal Barberini; near it is the hospital maintained at the sole expense of the chapter for the reception of poor pilgrims.

We cannot better conclude this account of Loreto than by recalling to the Italian scholar the offering made at its shrine by TASSO. Religious feeling never perhaps inspired more devotion than that which breathes through the magnificent *canzone* composed in honour of the Virgin by that illustrious pilgrim. No translation can convey any idea of the original, and our space allows but a small extract:—

"Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m' ha scorto,
Ch' illustra, e scalda pur l' umane mente,
Ove il tuo lume scintillando appare,
E porge al dubbio cor dolce conforto
In terribil procella, ov 'altri é morto:
E dimostra co' raggi
I sicuri viaggi
E questo lido, e quello, e 'l polo, e 'l porto
De la vita mortal, ch' a pena varca
Anzi sovente affonda
In mezzo l' onda alma gravosa, e carca."

Leaving Loreto, on the road to Recanati we pass at a short distance from the town the fine aqueduct, stretching across the valley, and communicating with the subterranean canal by which Loreto is supplied with water. It was undertaken and completed during the pontificate of Paul V. at an expense of 186,000 scudi.

A good but hilly road, parallel to the valley of the Musone, leads to

¾ Recanati (*Inn*, Locanda di Raffaele, called La Corona, a small tavern with indifferent accommodation). A third horse is required from Loreto to Recanati, but not *vice versâ*.

This small but ancient town is on a lofty and commanding eminence overlooking the rich country of the Marca. Its population is 4500. It has been supposed by many antiquaries to occupy the site of Helvia Ricina, founded by Septimius Severus, and destroyed by Alaric in 408; but although it may have sprung from its ruins, the proper position of that city of the Piceni is more inland, and on the banks of the Potenza. In the 11th century Recanati was a strong military position; in 1229 the Emperor Frederick II. took it under his protection, and conferred upon it many privileges, among which was the permission to build a port, granting to the inhab. for that purpose the whole line of coast between the mouths of the Potenza and Musone. The Cathedral, dedicated to St. Flavian Martyr, which contains the monument of Gregory XII. (1417), has a Gothic doorway, and many of its Gothic windows, now closed up and concealed by modern alterations, may still be traced. The roof is richly carved, and dates from the beginning of the 17th century. The churches of S. Domenico and S. Agostino have also Gothic doors with circular arches. The Palazzo Comunale has a bronze bas-relief by Jacometti, representing the arrival of the Santa Casa. In the great hall is preserved the original diploma of Frederick II., "Dei Gratia Romanorum Imperator," dated 1229, with his monogram and his golden seal, granting to the town the port of Recanati already mentioned.

Some of the palaces at Recanati may be worth looking at. The view from the balcony of the Caradori palace is truly beautiful: it commands Loreto, the hill of Ancona, the Adriatic, and the rich region of the Marca, called by the natives "Il Giardino d' Italia."

The *Port* of Recanati is about 3 m. from Loreto: it is now a small fishing town, with a population of 3000 Inhab. About 2 m. from it are the ruins of Potentia, close to the convent which preserves the name of the city in that of S. Maria di Potenza.

On leaving Recanati, the road descends rapidly into the valley of the Potenza, passing by the ch. of the Vergine di Loreto, from which it follows the l. bank of the river to

¾ *Sambuchetto*, a post station on the Potenza. A third horse is required from this place to Recanati, but not *vice versâ*. The country between Sambuchetto and Macerata is not surpassed by any in Europe for its fertility: situated on either side of the Potenza, its rich meadows, interspersed with plantations of mulberry-trees and irrigated by numerous canals, recall to the traveller some of the richest districts of Lombardy. 4 m. above Sambuchetto the road crosses the river, having left the picturesque village of Monte Cassiano on the rt. At the point where it crosses the Potenza, 3 branch roads from Osimo, Cingoli, and Jesi fall into the main line. There is a *dogana* at the junction, and close to it are the ruins of an amphitheatre and other buildings, marking the site of the ancient Helvia Ricina.

The post-road ascends to within a short distance of the gate of Macerata without entering the town.

1 MACERATA (*Inns*, La Pace—Post; Albergo di Monachese), a fine provincial city prettily situated on a lofty eminence in the centre of the ridge of the hills that separate the valleys of Potenza and Chienti, about midway between the Apennines and the sea, and commanding views of both. It is the capital of a province, comprehending a surface of 674 sq. m., and a population of 243,104 souls, and is the seat of one of the 3 courts of appeal in the Papal States, embracing in its jurisdiction the eastern provinces. The population of the city, with its suburbs, amounts to 10,956. Its foundation dates from 1108.

At first sight Macerata may appear, to a stranger, a dull place, but it is in reality one of the most agreeable and intellectual of the numerous provincial cities with which the States of the Church abound. Its society is of a high order; the local nobility yield to none in courtesy; it has several handsome houses, a theatre, and other public establishments. Many of the churches retain their Gothic porticoes, which serve to mark the passage from the old style to the new. In the *Cathedral* sacristy is a picture attributed to *Perugino* representing the Madonna and Child with S. Francis and S. Julian, to whom the ch. is dedicated; and an altarpiece by *Allegretto Nucci*, representing the same subject with S. Benedict and S. Julian; the name of the painter is recorded underneath with the date 1368. The altar of the SS. Sacramento has a very good imitation in wood of the façade of St. Peter's at Rome. In the *Ch. of St. Giovanni* is a fine painting of the Assumption of the Virgin, by *Lanfranco*.

The *Palazzo Compagnoni* contains a small museum of Roman sculptures and inscriptions, found principally among the ruins of Helvia Ricina. There is a casino in the town supplied with modern works and journals; and in the same establishment is the *Biblioteca Comunale*, founded in 1773 by B. Mozzi, since increased: it now contains 30,000 volumes. Outside the gate leading to Fermo is a fine building, erected for the national game of *pallone*, by the architect Alcandri: it is said to be the largest of the kind. About 1 m. beyond it is the beautiful ch. of the Madonna della Vergine, designed by Bramante.

Macerata was the birthplace of Crescimbeni, the founder of the Arcadian Society, and of Matteo Ricci, the well-known Chinese scholar and missionary. The walls of the city were built by Cardinal Albornoz. The triumphal

arch, called the Porta Pia, is somewhat heavy in its effect.

Macerata is also the seat of an university greatly encouraged by Leo XII.; it counts 5 faculties. Infantine schools were for the first time established here in the Roman States.

[There is a road of 10½ m. from Macerata to Fermo, crossing the Chienti and the Tenna; it is a very agreeable drive. It passes beneath Mont' Olmo, the birthplace of Lanzi, the celebrated writer on Italian art.]

Leaving Macerata, the road descends to the left bank of the Chienti, which it reaches at Sforza Costa, and proceeds along it to Tolentino, through a rich and highly cultivated country. Between these towns is passed the deserted fortress of La Rancia. This position, and indeed the ground on both sides of the river, was the scene of the bloody and decisive action between Murat and the Austrians in May, 1815. Previous to the battle the Imperial troops occupied the heights of Monte Milone on the rt. of the road; the Neapolitans had advanced within sight of Tolentino when they halted for the night, and subsequently took up a position under the heights of Montolmo and Petriola. On the 3rd, at daybreak, it was seen that the Austrians had received reinforcements during the night, increasing their strength to 16,000 men, the Neapolitans scarcely numbering 10,000. The battle was fought by Murat in person: the Austrians were commanded by Bianchi. At its commencement the Austrians had their rt., and the Neapolitans their l. wing covered by the Chienti. The attack was commenced by Murat, the Austrians acting on the defensive. The combat continued during the whole day, and when both armies drew off for the night 2000 men on both sides lay dead and dying on the field. The unexpected arrival of 2 couriers, one with the news of the defeat at Antrodoco, the other bringing despatches from Naples detailing the disturbances in Calabria and the Campania, induced Murat to retreat on the following morning. In the preliminary movements he was very nearly captured, and, by an injudicious manœuvre on the part of one of his generals, his best position fell into the hands of the Austrians, so that his entire army was thrown into confusion. Insubordination had long prevailed; the untoward events of the day rendered his own personal courage of no avail; his plans were frustrated by disobedience; and to use the language of Colletta, corruption spread from the highest to the lowest. He fell back on Macerata with considerable loss, and was obliged to retrace his steps to Naples with the remnant of an army which was never worthy of his heroic bravery. This battle sealed the fate of that brave and unfortunate sovereign; on the 22nd of the month he fled from Naples, and in the October following his brave career terminated in his ill-merited and barbarous execution at Pizzo.

1½ TOLENTINO (*Inn*, La Corona, very tolerable and clean). The Gothic gateway by which Tolentino is entered on this side is one of the interesting and well-preserved specimens of the castellated architecture of the middle ages. Tolentino nearly retains the ancient name of a considerable city of Picenum, from whose ruins it sprung. It was erected into a city by Sixtus V. in 1586. It was once strongly fortified. The present population is 4461 souls. It was the scene of the life, death, and miracles of St. Nicholas of Tolentino.

The *Cathedral* dedicated to this saint was originally a Gothic edifice, as may be seen by the closed arches of its windows in the side walls. The rich doorway of its façade remains unaltered; the bands of the arch are formed of acanthus-leaves, and in the canopy is the figure of one of the Visconti family with the dragon: at first sight it might be taken for St. George. The interior of the ch. has a superb roof of carved wood richly gilt, with figures of the Virgin, Saviour, and numerous saints in bold relief. The *capellone* is interesting for the remarkable frescoes by *Lorenzo* and *Jacopo da San Severino*, representing various subjects from the life of S. Nicholas. Though much injured by repainting,

enough remains to afford materials of study; the heads are in general full of expression and feeling. In the chapel of the saint are 2 paintings, one representing the Fire of St. Mark at Venice, attributed to *Tintoretto*, and the other the Plague in Sicily, attributed perhaps on as slight authority to *Paul Veronese*, who is considered by some to have painted both pictures (?).

Tolentino was the birthplace of the learned Francesco Filelfo, whose bust has been erected over the door of the Palazzo Pubblico. In diplomatic history the town has acquired some celebrity for the treaty which bears its name, signed 19th February, 1797, between the commissioners of Pius VI. and General Buonaparte on the part of the French Republic. By this humiliating convention the pope ceded the province of Romagna, in addition to the Legations of Bologna and Ferrara already surrendered to the Cispadane Republic. He left Ancona in possession of the French, and surrendered to them his territories at Avignon, besides engaging to pay a ransom for other provinces, and to deliver the manuscripts and works of art which had excited the cupidity of his conquerors.

A road leads from Tolentino to *San Severino*, 1¼ post; and from thence to *Matelica*, 1¼; to *Fabriano*, 1¼; and to *Frassato*, on the post-road between Fano and Foligno, 1¼ post. These roads are good but hilly; the inns indifferent.

San Severino, a town of 4334 Inhab., the ancient Decemon. The old town, called the Castello, is on the top of the hill; the Borgo, or more modern one, at the foot. The churches in both contain some interesting objects of art. In a chapel of the *Ch. of the Castello* are remains of frescoes by *Diotisalvi d'Angeluzzo*, and a fine altarpiece by *Nicolo da Foligno*, dated 1468. The *Ch. of San Francesco*, also in the upper town, a very ancient building, has a few old frescoes, apparently by different artists. Pinturicchio had his school in the annexed convent. In the Borgo, the sacristy of the *Duomo Nuovo* contains an exquisite picture of the Virgin and Child by *Pinturicchio*, with the portrait of the Donatorio. The *Ch. of San Lorenzo*, an ancient edifice, has a crypt with frescoes by two brothers San Severini. In the church is a *Presepio* by *Lorenzo San Severino*, an artist of merit towards the close of the 15th century.

Leaving Tolentino, the road continues along the left bank of the Chienti through very beautiful scenery, presenting in its immediate vicinity many characteristics of an English landscape. The country is very productive and rich in oaks, and the prospect is bounded by the chain of Apennines, covered with snow as late as the beginning of summer, and in some years never free from it. Soon after passing the village of *Belforte* the frontier of the province of Macerata is passed, and we enter the province of Camerino. On the l. are seen the villages of Caldarola and Pieve Favera, picturesquely situated on the other side of the river.

1 Valcimara, a post station and hamlet of 400 souls. The road passes through Campolorzo, and, some distance further, a sudden bend opens on the picturesque Rocca di Varano, with an ancient castle perched upon its summit. At this place a good road branches off on the rt. from the post-road to Camerino, 15 m. distant.

[CAMERINO (the *Inn*, kept by Basconi, is tolerable—civil people), the capital of a province of 241 square m. and 42,991 souls, and the seat of an archbishopric, is situated at the foot of the Apennines on a lofty hill, from whose base several tributaries of the Potenza take their rise. It retains the name of the ancient Camerinum, a border city of Umbria, which acquired some note from its alliance with Rome against the Etrurians. In 1545 Paul III. received it in exchange for the cession of Parma and Piacenza. The cathedral occupies the site of a temple of Jupiter. Camerino was made an archiepiscopal see by Pius VI. in 1787; the see of Treja was united to it by Pius VII. in 1817. Its bishopric dated from 252, under Lucius I. San Sovino, the titular saint of the cathedral, was its first bishop. Its population is 4553. Carlo Maratta, the painter, was born here. In front of the cathedral is a bronze statue of Sixtus V., erected in 1587, remarkable for the

beauty of the miniatures and ornaments.]

[Fabriano (*Inns:* Leone d' Oro; La Campana—civil people), a prosperous town of 7533 Inhab., celebrated for its paper manufactories. There are several churches here worth visiting. *St. Nicolo* has its choir painted in *guazzo* by *Malatesta;* in the sacristy, the Death of the Virgin, by *Antonio di Fabriano*, a pupil of Gentile's; and a Madonna with Saints, by *Filippo Veronese* (1504). In the church itself is a S. Michael by *Guercino*, and on the l. of the entrance some curious early frescoes of the Crucifixion. The *Ch. of San Benedetto* is a handsome edifice with much gilding. *Ch. of Sant. Agostino* has some early frescoes, partly covered with whitewash, and a Nativity painted on wood: in the refectory of the adjoining monastery are frescoes by *Bocco* (1303), the founder of the school of painting at Fabriano. *Ch. of Santa Lucia:* in the sacristy is a good fresco (until lately covered with whitewash) by *Gentile* or his pupils. Amongst the other objects worthy of notice is a Coronation of the Virgin, attributed to *Gentile di Fabriano*, in Casa Morichi; a rich collection of *tavolas*, of the early school of Fabriano, by *Bocco*, *Alpelli*, *Antonio di Fabriano*, *Francesco di Gentile*, &c., in Casa Fornari. A very interesting collection of ivories in the Case Possente, consisting of diptychs, triptychs, a number of cinquecento saddles, &c.: the Marquis Possente left this collection to his heirs, on condition of its not being dispersed, and that it should remain at Fabriano, or, such heirs failing, that it should revert to the municipality. There is a fresco by *Bocco* under the portico of the market-place. There is a good road from Fabriano by *La Genga*, a picturesque village situated on the top of a hill, to Sassoferrato. In the parish church of La Genga there is a tritico by *Antonio da Fabriano*, and a Madonna on a tavola by *Stefano Folchetti.*

Sassoferrato, a picturesque town of 1397 Inhab., in a fertile, well-wooded valley. There is a small inn, kept by one Bilancioni, with civil people and clean beds. Like San Severino, it consists of an upper and lower town—the *Castello* and the *Borgo*. In the *Castello*, the *Ch. of San Pietro* contains a Madonna, by *Sassoferrato;* the *Ch. of Santa Chiara* two Madonnas in fresco, by the Fabriano early school. In the *Borgo*, or lower town, the *Ch. of Santa Mona*, two altarpieces on wood, one by *Agebile*, a native artist, dated 1511 and 1518,—the other by *Ramazzani* (1580); the *Ch. of Santa Croce*, a very ancient edifice, about ½ m. from the Borgo, has a good altarpiece and carved altar by pupils of Gentile. There is a carriage-road from Sassoferrato to Pergola, passing by *Arcevie* and *Rocca Contrada*. In the Ch. of the Franciscans of Pergola there is a curious altarpiece in terra-cotta, and some ancient anconas.

Matelica (*Inns:* the Testa di Ferro,—clean beds and civil people; the Leone d'Oro), a town of 3762 Inhab. The *Ch. of San Francesco* contains some remarkable pictures. In the first choir a beautiful altarpiece, by *Melozzo da Forli*, representing the Virgin and Child with Saints; beneath a predella with the Last Supper, St. Francis receiving the Stigmata, and the Martyrdom of his companions: a Pieta in the lunette bears the artist's name and date 1501, stating it to have been executed by Padre Zorzo, being guardiano of the convent. In the third chapel is a good Virgin and Child, with St. Sebastian and St. Jerome, by *Carlo Crivelli;* and a predella full of spirit. In the fourth chapel an ancona by *Eusebio of Perugia* (1512), a work of great beauty; like all the paintings here, it has suffered from time and ill-treatment. On the opposite side of the church are two paintings, by *Simone* and *P. F. da Caldevola* (1566). In the *Ch. of S. Michel Angelo* a tavola of a Holy Family, with S. Roch and S. Sebastian, and a Pietà above; in that of *S. Giovanni Decollato*, a Virgin and Child, by the school of Perugino. In the *Palazzo Piersanti* are some good paintings on panel of the school of Fabriano, and an interesting collection of sacred relics, and some handsome reliquiaries.]

1 Ponte della Trave, a post station. At *La Muccia*, the usual resting-place of the vetturini (*Inn*, Il Leone), the road,

which has crossed from the l. to the rt. bank of the Chienti, returns again to the l. There is a branch road from here to Camerino, distant 6 m. The several villages which are passed between Valcimara and Serravalle are picturesquely placed on the lower slopes of the mountains. On the l. hand are Pieve-Bovigliano, S. Marco, Pieve-Torrina, Massadì, and Prefoglio; and on the rt. Colle, S. Marcello, and Gelagno. The road now begins to ascend.

1 Serravalle, a long straggling village in a steep and narrow defile, completely commanded by the ruins of an old castle, a stronghold of the middle ages. 2 m. higher up are the sources of the Chienti, which, after a course of 58 m., falls into the Adriatic at the port of Civitanuova. A gradual ascent by a fine wild mountain road brings us to the plain of Colfiorito, an extensive table-land. In severe winters the route, from its great elevation, is often impassable from snow. The plain has a local reputation for the excellence of its hay and pasturage. The country becomes more desolate as the village *Colfiorito* is approached, at nearly the highest point of the road, 2716 ft. above the sea. There is a new inn at this village called the Locanda di Bonelli. After passing the Lake of Colfiorito, reputed for its leeches, the road begins to descend, and a great change in the character of the country and its scenery is soon apparent; the land is rich and generally covered with oaks. In severe winters the ascent to the Colfiorito from Foligno is difficult, and in some parts dangerous, for an English carriage.

1 Case Nuove, a small hamlet of 130 souls, built beneath the ruins of an old castle near a rapid torrent. (In posting *from* Foligno by this road a third horse is required from Case Nuove to Serravalle, but not *vice versâ*.) Beyond it is the village of Pale, above which is a remarkable pointed peak, Il Sasso di Pale, among the last elevations of the Apennines; there is a curious cavern filled with stalactites in the precipitous cliffs above the village. In the descent from hence the view looking down upon the city and plain of Foligno is very beautiful; it commands a great extent of country stretching over the valley of the Clitumnus, and scarcely to be surpassed in richness of cultivation or picturesque beauty.

The road continues to follow the course of the torrent: about 1 m. before reaching Foligno it joins the Via Flaminia, the high post-road from Fano by the Strada del Furlo.

1 FOLIGNO; described in Rte. 107.

ROUTE 89.

FANO TO FOLIGNO, BY THE STRADA DEL FURLO, CAGLI, AND NOCERA.

78 m.

	Posts.
Fano to Calcinelli	1
Calcinelli to Fossombrone	1
Fossombrone to Acqualagna	1
Acqualagna to Cagli	0¾
Cagli to Cantiano	0¾
Cantiano to La Schieggia	1
La Schieggia to Sigillo	1
Sigillo to Gualdo Tadino	1
Gualdo Tadino to Nocera	1
Nocera to Ponte Centesimo	1
Ponte Centesimo to Foligno	1
	10½

This route follows the line of the ancient Via Flaminia from Fano to Foligno.

The first part of the road is extremely beautiful. Leaving Fano, we pass the public promenade, and soon enter upon the varied and lovely country between it and the mountains, ascending along the base of the hills that bound on the N. the valley of the Metauro. This classic stream, memorable for the defeat of Asdrubal, is apostrophised by Tasso in one of his most touching poems (Rime Eroiche, xxxiv.):

> "O del grand' Apennino
> Figlio picciolo."

1 Calcinelli: here the road approaches the river; the valley still narrowing continues beautiful.

1 m. before reaching Fossombrone it passes San Martino al Piano, where a torrent of the same name enters the Metauro. Near this spot stood the Roman town of Forum Sempronii, where there still exist some vestiges of a theatre.

1 *Fossombrone* (*Inns*, La Posta; Il Re, new: both indifferent, and said to be extortionate), a thriving episcopal town of 4579 Inhab. which rose from the ruins of Forum Sempronii. The ancient city was ruined by the Goths and Lombards. The modern town is built along the l. bank of the Metauro, and belonged to the Malatesta family until the reign of Sixtus IV., when Galeazzo sold it to Duke Federigo della Rovere for 13,000 golden florins. In more recent times it passed to Eugène Beauharnois, and has descended to his son the late Duke de Leüchtenberg, to whom it is indebted for much of its prosperity. Fossombrone is celebrated throughout Italy for the fine silk produced in its neighbourhood, for winding and spinning which there are several mills. It has some manufactures of woollen cloths.

The cathedral, dedicated to S. Aldebrando, contains some Roman inscriptions from the ruins of the ancient city: its bishopric dates from the 5th century. The modern bridge over the Metauro, spanning that broad mountain stream by a single arch, is a striking work. The road over it leads to S. Ippolito, where there are marble-quarries —to Sorbolungo,—to the ancient walled town of Mondavio,—to Pergola,—and to other places of less consequence between the valleys of the Metauro and the Cesano.

Leaving Fossombrone, the scenery becomes remarkably fine; the country is varied and picturesque, and rich in oaks which would be ornamental to any English park. The road to *Urbino* branches off on the rt. 2 m. after leaving Fossombrone, where the Metauro, descending from the former town, is joined by the Candigliano. (See next Route, 90.)

The Furlo road crosses the Metauro and at once strikes into the mountains, ascending the l. bank of the Candigliano, which rises in the Apennines under Valboscosa and San Benedetto. 3 m. from Fossombrone commences the pass of the Furlo, on one side of which is the hill of Pietralata, also called *Il Monte d' Asdrubale*, in which tradition has preserved the record of the memorable battle between the Carthaginian general and the Roman consuls Livius Salinator and Claudius Nero, B.C. 207. The battle is supposed, from the account of Livy, to have taken place on the l. bank of the river, where it begins to be contracted by high rocks; 56,000 men shared the fate of their commander, and 5400 were made prisoners. The loss of the Romans is admitted by their own historians to have been 8000 killed and 3000 prisoners. The pathetic lamentation of Hannibal for the death of his brother is well known to every reader of Horace:—

> "Carthagini jam non ego nuntios
> Mittam superbos: occidit, occidit
> Spes omnis, et fortuna nostri
> Nominis, Asdrubale interempto."
> *Hor.* iv. *od.* 4.

The *Pass of the Furlo* upon which the road now enters affords one of those remarkable examples of Roman energy which are nowhere more surprising than in the construction of their public roads. The traveller who is acquainted with the magnificent remains of the highway constructed by Trajan along the Danube will not fail to recognise in this pass the same skilful engineering and the same power of overcoming difficulties for which that wonderful work is celebrated. The high perpendicular precipices of the Passo del Furlo close in so narrowly on the very edge of the river, that it appears as if the mountains would allow nothing beyond the passage of the stream. The Roman engineers however cut through the rock, on its l. bank, carrying the road through a tunnel which gives name (*Furlo*, from *Forulus*, a perforation) to the defile for about 126 ft., and thus formed a passage, 18 ft. broad and 15 high, for the Flaminian Way. The whole length of the pass is about half a mile, and the scenery is exceedingly grand. An inscription cut in the rock over the N. entrance records its con-

struction by order of Vespasian. This interesting work is called *Petra Intercisa* in the Peutingerian and Hierosolymitan Itineraries, and *Petra Pertusa* by Procopius, who has accurately described it; it is also commemorated by Claudian in the beautiful passage—

"Qua mons arte patens vivo se perforat arcu,
Admittitque viam sectæ per viscera rupis."
VI. Cons. Hon., 500.

Soon after issuing from the pass is seen the curious old church of the Badia del Furlo, the walls of which were once covered with frescoes; some still remain uncovered by the white-wash.

1 Acqualagna, a small village at the junction of the Candigliano with the Burano. The neighbouring plain has been considered by some antiquaries to be the scene of the defeat and death of Totila, but we shall presently see that the true site of the battle must be placed at Gualdo. 3 m. farther is a new and apparently clean inn called La Smirra, which may be better than the wretched town inns along this road. Between these 2 stations the road runs along the ravine of the Burano. Before entering Cagli, a stream which flows into the Burano is crossed by a Roman bridge called Ponte Manlio; the central arch, 39 feet in span, is composed of 19 large stones. The ascent is very steep to

¾ *Cagli* (*Inn*, La Posta, a very tolerable Italian country inn, but make your bargain), an industrious town of nearly 2865 Inhab., constituting, in conjunction with Pergola, the seat of a bishopric. It occupies the site of *Calle*, a *mutatio* of the Via Flaminia, built on the flanks of Monte Petrano. The present town dates from the 13th century. Several ancient remains, medals, and fragments of statues have been found in its vicinity. In the Tiranni chapel of the ch. of *S. Domenico* is the largest composition and one of the best works of *Giovanni Santi*, a fresco of the Madonna and Saints, with the Resurrection and other subjects. The angel to the rt. of the Madonna has been supposed to be the portrait of the young Raphael. Near this chapel is the tomb of a lady of the Tiranni family, above which are a Pieta with SS. Jerome and Bonaventura, also by Giov. Santi. Opposite is an Annunciation, probably by *Fra Carnevale*, a rare early master. This fresco has been recently much injured by the carelessness of the monks. In *S. Francesco* are some frescoes of St. Antony, supposed to be by *Guido Palmerucci*, a good picture by *Baroccio*, another by *R. del Colle*, and a Madonna by *Gaetano Lapis* of Cagli. In the Artieri chapel of *S. Angelo Minore* the altarpiece is a fine "Noli me tangere," by *Timoteo delle Vite*. The *Ch. of the Capuchins*, above the town, has a Pieta by *Fra Bernardo Catelani*. Cagli has some trade in dressed skins. Beyond Cagli are 3 Roman conduits passing under the road for the purpose of carrying the water of the torrents into the valley below; the road runs through a narrow defile, between the high peaks of Monte Petrano on the rt. and Monte Tenetra on the l. Between this and Cantiano the river is crossed by a bridge of Roman architecture, called the Ponte Grosso.

A road from Cagli to Pergola will be finished in 1857. There is a bridle-road from Cagli to Sassoferrato, by which the convent of *La Villana*, where Dante resided, may be visited.

¾ *Cantiano* (*Inn*, La Posta, very poor), a small fortified town supposed to have sprung from the ruins of Luccolo, a city destroyed by Narses in his pursuit of Totila, the site of which is placed by Calindri at a short distance beyond the present place, near the Ponte Riccioli. The *Ch. of the Collegiata* here contains a Holy Family by *Perugino*. Leaving Cantiano, the road rapidly ascends the mountains until it attains the highest point, 2297 English ft. above the level of the sea. (A third horse is required to La Schieggia, but not *vice versâ*.)

1 *La Schieggia*, a walled village with an ancient palace and cathedral. Its interest is derived from the ruins of the famous Temple of Jupiter Apenninus, still traceable on Monte Petrara, to which the confederated tribes of Umbria repaired to sacrifice, as the Etruscans did to the temple of Vol-

tumna. Its oracle was consulted by the Emperor Claudius, and it is mentioned by Claudian in the following passage:—

"Exsuperant delubra Jovis, saxoque minantes
Apenninigenis cultas pastoribus aris."

In the neighbourhood of the ruins several remains, as bronze idols, eagles, Roman inscriptions, and the vestiges of baths, have been discovered near the present town. The country around Schieggia is rich in oaks, and is in parts well cultivated. The bridge called the *Ponte a Botte* (or the barrel-shaped) was built by Fabri in 1805, by order of Pius VI. Its construction is very peculiar. The bridge, properly speaking, spans the ravine by a single arch at the height of 170 ft. above the torrent; above this arch the engineer has constructed a cylindrical aperture 65 ft. in diameter, to support the causeway on a level with the road on either side, the height of which over the bottom of the ravine is 230 ft.: hence the name given to the bridge.

[A road strikes westward from Schieggia across the mountains to Gubbio, 8 m., from whence another of 13 m. by S. Marco falls into the present route at S. Facondino, near Gualdo Tadino, so that it will not be necessary for the traveller desirous of visiting Gubbio to retrace his steps, and this détour will add but 4 m. to his journey. For a description of Gubbio, and of the roads leading from it to Perugia and Citta di Castello, see Rte. 93. Schieggia to Sassoferrato 13 m.]

E. of La Schieggia, and about midway between it and the Cesano, is an interesting classical locality, recording, in the modern name of *Sentina*, the site of ancient Sentinum, celebrated for the battle between the Romans and the combined forces of the Gauls and Samnites, B.C. 296, in which the younger Decius devoted himself for his country.

The road from La Schieggia to Sigillo runs along the valley or depression in the chain of the Apennines, whose lofty range here appears to separate into 2 portions. Between Costacciaro and Sigillo we leave the Legation of Urbino and Pesaro, and enter the Delegation of Perugia.

1 *Sigillo*, the ancient *Helvillum*, a Mansio on the Via Flaminia, another Umbrian city, now reduced to a mountain village of 1200 souls. In the middle ages it was one of the dependencies of Perugia, and was strongly fortified; some portions of its walls and castle still remain. In the neighbourhood are 2 bridges attributed to Flaminius, and the pavement of the ancient road may still be traced. In the mountains of Sigillo is a remarkable cavern, which has not been sufficiently explored: it is only to be entered by means of a rope. The galleries in it are filled with stalactites; the 4th is said to be upwards of 1 m. in length, terminating in a deep lake. The floor of this cavern, we believe, has never been broken; and it would be interesting if some resident geologist would explore it with a view to the discovery of the bones of fossil animals.

3 m. farther on, at Fossato, a small place on the l., remarkable for its successful resistance to Francesco Sforza, and for having been sacked by Cæsar Borgia, a road branches off to *Fabriano*, an important town, whose paper manufactories, established so early as 1564, not only supply the States of the Church, but rival the great Neapolitan establishment on the Fibreno, at Isola. S. Pellegrino, the point where the road from Gubbio, 13 m., falls into the Flaminian Way, is passed 2 m. before arriving at

1 *Gualdo Tadino* (with a small *Inn*), a walled town of about 2364 Inhab., 1½ m. from which was the ancient city of Tadinum mentioned by Pliny. The site was not discovered until 1750, when its ruins were found close to the church of Sta. Maria Tadina, and several interesting remains were brought to light. The neighbourhood is remarkable as the scene of the great battle in which Narses, the general of Justinian, overthrew Totila king of the Goths, who was mortally wounded. The march of the Romans and their allies from Ravenna by the pass of Furlo, and the particulars of the battle, are finely described by *Gibbon* (chap. xliii.).

The *Ch. of San Francesco* in this town contains a large altarpiece by *Nicolo di Foligno*, dated 1471; in parts really beautiful, and one of the finest works of the master; it is shamefully neglected. The *Duomo* has a good rose window, and in the sacristy an ancona attributed to *Nicolo da Foligno*. In the *Ch. of Le Monache* is a tavola by *Matteo da Foligno*, signed and dated 1462; and some works of the same master in other churches.

Leaving Gualdo, the road gradually descends, passing by Carbonara in the upper valley of the Topino, to

1 *Nocera*, the Nuceria of the Itineraries, and Nuceria Camellaria of Pliny (*Inn*, La Posta). This Umbrian city, celebrated by Strabo for its manufactory of wooden vessels, has dwindled down to a poor village of 1082 souls. It is, however, the seat of a bishopric in conjunction with the town of *Sassoferrato*. In the principal church there is a good altar-picture by *Nicolo da Foligno*. In the neighbourhood of Nocera are some mineral springs which have enjoyed great local repute from the time of Bernardino da Spoleto, by whom they were first described in 1510. The road now leaves the mountains, and rapidly descends into the valley of the Topino, whose banks it follows throughout the remainder of the route.

1 Ponte Centesimo, a post-station, on the rt. bank of the Topino. 1 m. lower down, the valley widens and becomes more fertile. Passing through the hamlet of *Vescia*, the village of *San Giovanni pro Fiamma* is seen on the opposite side of the river. It occupies the site of the ancient Forum Flaminii, which existed as an important city as late as 253, when it was destroyed by the Lombards, and Foligno rose from its ruins. It was one of the most ancient episcopal sees in Christendom, having been erected in A.D. 52 by St. Peter himself for his disciple Crispaldus. At S. Paolo the road from Ancona joins the Via Flaminia, and a m. farther, after a beautiful drive through a fertile country, brings us to

1 FOLIGNO (Rte. 107).

ROUTE 90.

FANO TO URBINO, BY FOSSOMBRONE.

28 m.

The road follows the Flaminian Way, described in the preceding route, as far as Fossombrone.

1 Calcinelli.

1 Fossombrone.

From the point where the Foligno road crosses the Metauro to strike into the *Passo del Furlo*, the road to Urbino begins to ascend. It soon loses that rich character of cultivation so remarkable on the banks of the Lower Metauro, and forming so strong a contrast with the bare and barren hills by which Urbino is surrounded. As we reach the city the fine ducal palace on the rt. of the entrance gate, and the old castle or citadel on the hill opposite, are conspicuous objects. About half way, at S. Andrea, the road leaves the valley of the Metauro on the l., and a very steep ascent of 5 m. brings us to

URBINO, 13 m. from Fossombrone. (*Inn*, Albergo dell' Italia: there being now only this inn, the master has travellers entirely at his mercy, and nowhere is it more necessary to bargain, and to come to a perfect understanding beforehand; even with this, the charges are exorbitant.—*Nov.* 1856.) This interesting city, the birthplace of Raphael, and the seat of an hereditary sovereignty before the close of the 15th century, is situated on an isolated hill in the midst of bleak and desolate mountains; it has more the aspect of a feudal fortress than that of an archiepiscopal city. It is one of the capitals of the delegation of Urbino and Pesaro. The city itself, with its dependencies, has a population of 5555 Inhab.

The little State of Urbino was acquired by the house of Montefeltro towards the end of the 12th centy., but it was not until the 15th that it obtained celebrity as a centre of art and learning under the encouragement of Federigo and his successor Guid' Ubaldo. These remarkable men converted their palace into an academy, and changed a school of military tactics into one of

refinement and taste. The impulse thus given to the literature and arts of the period is best proved by the illustrious names associated with the history of their court, and by the fact that Urbino under their sway exercised considerable influence on the larger states of Italy. It is remarkable that Romagna was celebrated at the same period for 3 of the most brilliant courts in Europe—that of Sigismund Malatesta at Rimini, that of Alessandro Sforza at Pesaro, and that of Federigo di Montefeltro at Urbino. The court of Urbino surpassed both the others in its influence and character. Federigo da Montefeltro, the founder of its greatness, who in early life was the counseller and minister of Galeazzo Malatesta, bore a conspicuous part in the political events that agitated Italy during the 15th century. He was one of the commanders of the Milanese army at the battle of S. Flaviano, in 1460. In 1467 he was general of the army of Florence, and fought the battle of Molinella with Bartolommeo Coleoni. He defeated the army of Paul II. at Rimini in 1469; in 1472 he reduced Volterra. 2 years afterwards (1474) he married his daughter Giovanna to Giovanni della Rovere, brother of Julius II., and was created Duke of Urbino in the same year by that pontiff. In 1482, in spite of his great age, he was appointed general of the league between the Church and its allies against Ferrara; but he died Sept. 10th in that year, on the same day as his son-in-law Roberto Malatesta, and was succeeded by his son Guid' Ubaldo I.

The military character of Federigo may suffice to show what an important part he played in the drama of Italian politics during the 15th century. In the more pleasing character of encouraging learning, the name of *Itala Atene* bestowed upon Urbino in his time is perhaps the best evidence of his merits. Sismondi calls him the Mecænas of the fine arts; his exploits and virtues are celebrated by Giovanni Santi, the father of Raphael, in a MS. poem in *terza rima*, now preserved in the Vatican; but his highest eulogium is no doubt to be found in the unanimous language of respect and praise in which Italian writers have delighted to describe his capital as the seat of science, literature, and the arts. His wife, Battista Sforza, was in no way inferior to her husband: her character exercised an important influence in forming the mind of her son Guid' Ubaldo; her virtues are recorded in glowing colours by Bernardo Tasso.

Guid' Ubaldo I., by his liberal patronage and by his own intellectual acquirements, contributed even more than his father to raise the character of Urbino as a school of art and taste. His wife, Elizabetta Gonzaga, was celebrated no less for her beauty than for her high mental accomplishments and domestic virtues: the 'Cortegiano' of Castiglione may be taken as a record of the refinement for which Urbino under her auspices was remarkable. Mr. Eastlake, in an able article in the 'Quarterly Review,' No. 131, on Passavant's Life of Raphael, observes that —" Perhaps no praises ever bestowed on woman can be compared, both for eloquence and sincerity, with those contained in Bembo's little volume (De Guido Ubaldo, &c., Romæ, 1548), composed, as the writer tells us, when the duchess had lost her beauty through sorrow and misfortune. That her fame was long remembered in England we can hardly doubt; and not improbably Shakspeare may have taken from Bembo's portraiture a hint for his Miranda, *e.g.*;—

——————' for several virtues
Have I liked several women; never any
With so full soul but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil; but you, O you,
So perfect and so peerless, are created
Of every creature's best.'"

In 1497, Guid' Ubaldo, commanding the papal forces, was defeated at Soriano by Vitellozzo Vitelli, lord of Citta di Castello, and made prisoner. Alexander VI. was not ashamed to make him pay 40,000 ducats for his ransom, although he had lost his liberty in the papal cause; a sum which was raised partly by the contributions of his subjects, and partly by his

duchess, who sold her jewels for the purpose. The treachery of Cæsar Borgia, after these reverses with the Vitelli, drove the duke from his capital to take refuge in the north of Italy; but on the death of Alexander VI. the citizens rose, expelled the partisans of Borgia, and brought back Guid' Ubaldo in triumph. The elevation of his relative Julius II. to the papal throne confirmed this restoration, and again established the duke in his possessions. In 1506 this celebrated pontiff, with 22 cardinals and a numerous suite, passed 3 days at Urbino on his way to Bologna. During this stay he is said to have first become acquainted with Raphael.

Duke Guid' Ubaldo and his duchess were well known in England; the duke was created a knight of the garter by Henry VII., and Castiglione visited London as his proxy at the ceremony of installation. In return for this distinction, Guid' Ubaldo sent the king the picture of St. George and the Dragon, painted by *Raphael* expressly for the occasion, and now one of the greatest ornaments of the Hermitage at St. Petersburg.

In 1508 Francesco Maria della Rovere, nephew of the pope, succeeded to the dukedom of Urbino on the death of Guid' Ubaldo; and to his influence and recommendation the employment of Raphael at the Vatican is attributed by some of his biographers. Francesco Maria, like his predecessors, acquired laurels in the field no less than in the retirement of his polished court. He was one of the principal commanders of the papal army at the siege of Mirandola, where, among the *élite* of the gallant captains of France, he was brought into opposition with the "chevalier sans peur et sans reproche." But in the subsequent campaign of the same year he sustained a signal defeat at the memorable battle of Casalecchio, May 21, 1511 (see Rte. 78). This battle, as already mentioned, was followed by the loss of Bologna; and so convinced was the Duke of Urbino that the panic which produced it was caused by the treachery of Alidosi, the cardinal legate, who had gone to Ravenna to justify his conduct to Julius II., that, when he met him in that city returning from his interview with the pope, surrounded by his guard and by all the pomp and circumstance of his station, the duke, unable to subdue his passion, rushed among the crowd and stabbed the legate to the heart, in the presence of his soldiers.

The house of La Rovere and the independence of Urbino, however, were not destined to survive the fate of other princes and states swallowed up in succession by the grasping power of the Church: and in little more than a century both had become extinct. In 1538 Francesco Maria was succeeded by Guid' Ubaldo II., and in 1574 Francesco Maria II. ascended a throne which he was incapable of retaining. In 1626 this last duke of Urbino, childless and old, and unable to cope with the necessities of the times, yielded to the entreaties of Urban VIII., and abdicated in favour of the Church. The latter period of the duchy presents few circumstances to arrest our attention, and the mind naturally recurs to the influence of the patronage bestowed on art and literature by Federigo and Guid' Ubaldo. The collections of ancient and modern art with which their palace was enriched, and the distinguished society brought together at their court, must have had an important effect on the early genius of Raphael; and his connexion with the court no doubt provided him with powerful friends, whose influence was subsequently available at Rome and Florence. Raphael spent his early years, to the age of 21, between Urbino and Perugia, and his works, in many instances, bear evidence of those precepts of taste which guided the social and domestic habits of the court of Montefeltro, as perpetuated in the 'Cortegiano.' "The resources and renown of this little dukedom, improved and upheld by Federigo da Montefeltro, remained ultimately unimpaired in the hands of his successor Guid' Ubaldo; the state, in short, was represented, and its warlike population led to the field, by hereditary sovereigns, before Florence had learned to

yield even to temporary sway. That a Tuscan writer on art should be silent on the past glories of a neighbouring state is quite natural; but it seems unaccountable that so many biographers in following Vasari should have overlooked the remarkable circumstances by which Raphael was surrounded in his youth—circumstances which must not only have had an influence on his taste, but which brought him in contact with the most celebrated men of his age, many of whom afterwards served him, at least with the communication of their learning, when he was employed at the court of Rome."—*Eastlake, Quart. Rev.* cxxxi.

It is, however, remarkable, that although Raphael is known to have painted several pictures at his native place, none now remain there; and the specimens shown as the productions of his boyish days are certainly not authentic. Raphael was born at Urbino on the 6th April (Good Friday), 1483. Among the other remarkable men to whom it gave birth may be mentioned Baroccio the painter; Timoteo della Vite, the pupil of Raphael; Polydore Vergil, celebrated in the history of the Reformation as the last collector of the Peter-pence in England; and Clement XI., the founder of the princely family of Albani. For an inquiry into the influence of the court of Urbino on the early genius of Raphael, the reader is referred to the very interesting article already quoted on Passavant's Life of Raphael, in the *Quarterly Review.*

Urbino, independently of its historical and artistic associations, still contains much to interest the traveller.

The *Ducal Palace* built by Federigo di Montefeltro, from the designs of Luciano Lauranna, which was reputed at the time of its erection to be the finest edifice of its kind which Italy had then seen, is still, in many respects, without a rival as a specimen of the *cinquecento* style. The imitation of the antique for which this style is remarkable is here combined with lightness of proportions and richness of decoration. On the fine staircase is the statue of F. di Montefeltro, in an elegantly adorned niche. The doors, windows, cornices, pilasters, and chimney-pieces are covered with arabesque carvings of foliage, trophies, and other ornaments of singular beauty. They were the work of Francesco di Giorgio of Siena, assisted by Ambrogio Baroccio, ancestor of the painter, whose execution of the architectural foliage is praised by Giovanni Santi in the poem to which we have already referred. The great entrance-hall has 2 fine fireplaces with rich sculptures, the ground, angels, and ornaments picked out with gold. The saloons and other apartments are well proportioned and handsome, although the frescoes with which many of them were painted have disappeared. The room adjoining the library was decorated with portraits representing the celebrated men of all ages. The inlaid ornaments in wood or *tarsia* of the panelling were by Maestro Giacomo of Florence. In one of the saloons may still be seen a piece of tapestry worked in 1380, representing the duke and his party on a hawking excursion. The chamber called *il Gabinetto di Giacomo* was inhabited by the Pretender. The galleries have a valuable series of ancient inscriptions, Roman as well as early Christian, found chiefly in the neighbourhood of the city—but only the wreck of the large collection of bronze and marble statues which Castiglione has described, and which it is supposed were transferred to the Vatican, where the ducal library was also removed.

The Fortifications, also considered good specimens of the military architecture of the period, were designed by Francesco di Giorgio of Siena.

The Duomo contains 2 fine paintings by *Baroccio:* one representing the martyrdom of S. Sebastian; and the other the Last Supper, a work remarkable for its richness of composition and colouring. The small pictures of the Apostles, of which 6 are lost, in the sacristy, although attributed to *Pietro della Francesca*, are more probably by *Raffaele del Borgo.* There is also in the sacristy a good picture on panel by *Pietro della Francesca*, signed; it is sadly injured, and represents the Flagellation, with the portraits of Duke

Odd' Antonio, and his ministers Manfredo and Tomasso of Rimini; its architectural details are very fine. Amongst the other paintings in the duomo worthy of notice are an altarpiece by *Timoteo delle Vite*, representing St. Martin and St. Thomas-à-Beckett, with the portrait of Duke Guidobaldo,—the landscape of the environs of Mantua is very good: a Magdalen attributed to *Guido*, &c. The sacristy also contains one of the best collections of ch. plate and embroidery which Italy retained after the French invasion. It was almost entirely the gift of the Cardinal Annibale Albani, to whom, more than to any other, Urbino is indebted for its modern prosperity. In the choir is a curious bronze eagle, which formerly held the celebrated Polyglot Bible of the Dukes of Urbino, now in the library of the Vatican. In the *Oratorio della Grotta*, beneath the cathedral, is a Pietà attributed to *Giac. Bologna*, executed by order of the last Duke, Francesco Maria, for his mausoleum, but used for that of his son Federigo: it is a very fine work.

The *Ch. of S. Francesco* has a very interesting picture by *Giovanni Santi*, representing the Virgin and Child, with St. John the Baptist, S. Sebastian, S. Jerome, and S. Francis in adoration. It was long supposed that the painter had introduced into this picture portraits of himself, his wife, and their child the infant Raphael; but it is now known that the 3 kneeling figures represent members of the Buffi family, at whose expense the picture was painted. There are at the entrance of the choir two smaller pictures by *Timoteo delle Vite*, representing S. Rocco, and Tobias and the Angel; behind the high altar a picture by *Baroccio;* and in the Chapel of the Sacrament some elegant carvings on stone by *B. Centigatti* of Urbino. Amongst the several tombs in the ancient cloisters annexed to the Ch. of S. Francesco, those of Odd' Antonio, first Duke of Urbino; that near it of Antonio II., father of Guid' Antonio; of Ugolino Bandi; of Nicajo, a celebrated physician; and of Agostino Santucci, 1478,—are the most worthy of notice.

The *Ch. of S. Francesco di Paola* contains 2 works by *Titian*, one the Resurrection, the other the Last Supper; and the *Ch. of S. Sebastiano* a picture of the patron saint, by *Giovanni Santi*, much restored.

The sacristy of *S. Giuseppe* has a fine Madonna by *Timoteo della Vite;* and in the oratorio a copy of Raphael's Sposalizio by *Andrea Urbani*.

The oratory of the *Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother, followers of the school of Giotto, representing histories of the Virgin and St. John the Baptist, and possessing great interest as studies of the costumes of the 15th century; and in the sacristy a standard painted on both sides, attributed to the same artists. The Crucifixion, covering the entire wall behind the altar, although injured by neglect, is full of expression.

The *Ch. of Sta. Chiara* has in the sacristy a painting by *Giorgio Andreoli*, once believed to be by Bramante; it represents a circular architectural building with Corinthian pilasters, like that in the Sposalizio and other pictures of Raphael and Perugino. The nuns of the Sta. Chiara convent have 2 pictures erroneously attributed to Raphael; one of them, by *Raffaelino del Garbo*, bears these inscriptions on the back: "Raffaele Sante," and "Fu compra di Isabella da Gobio, madre di Raffaelo Sante di Urbino, 14—."

The College attached to the *Ch. of Sta. Agata* has an old picture by *Justus van Ghent*, pupil of Van Eyck, and is dated 1474. In the background he has introduced Federigo di Montefeltro with 2 attendants, one of whom is the painter himself, and the other the Venetian Caterino Zeno, then residing as Persian ambassador at the court of Urbino.

The *Capuchin Convent*, situated a little beyond the walls, contains one of the best works of *Baroccio*, St. Francis in ecstacy.

The *Ch. of San Domenico* has a handsome entrance, with a lunette by one of the *La Robbias*, much injured.

The *Ch. of San Bernardino*, about a m. from the town, contains the tombs

of Dukes Federigo III. and Guid' Ubaldo I. The sacristy has 13 painted panels, once forming an *Ancona*, by *Antonio di Ferrieri*, signed, and dated 1435; and a Dead Christ between two Angels, by *Giov. Santi*.

There were formerly many good collections of Umbrian majolica at Urbino, but the strange and ridiculous mania which now reigns beyond the Alps for that kind of pottery, and the consequent exorbitant prices for which it sells, has induced most of the families to convert their plates into money. The Gonfaloniere has one fine specimen, signed *Fontana*.

The *House of Raphael*, in which he was born, will not fail to command the respect and veneration of the traveller. An inscription over the door records the event in the following terms:—

NUNQUAM MORITURUS
EXIGUIS HISCE IN ÆDIBUS
EXIMIUS ILLE PICTOR
RAPHAEL NATUS EST,
OCT. 1 D. APRILIS. AN. M.CD.XXCIII.
VENERARE IGITUR HOSPES
NOMEN ET GENIUM LOCI.
NE MIRERE,
LUDIT IN HUMANIS DIVINA POTENTIA REBUS,
ET SÆPE IN PARVIS CLAUDERE MAGNA SOLET.

On one of its walls is a Madonna and sleeping child, long supposed to be one of the great painter's boyish attempts; but it is now known to be by his father *Giovanni Santi*. It is, however, probable that the originals of this picture, now much injured by repainting, were Magia Ciarla and her infant son Raphael.

The Theatre, formerly celebrated for its decorations by *Girolamo Genga*, is also remarkable as the place where the first Italian comedy was represented, the 'Calandria' of Cardinal Bibiena.

In the 16th century Urbino was famous for its manufactory of earthenware, perfected in 1538, under Orazio Fontana. Giorgio Andreoli is said to have introduced it into Gubbio from this city in 1498. In the beginning of last century, under Clement XI., and his successor Innocent XIII., Urbino had a reputation for its manufactories of pins, needles, and firearms: its extensive pin manufactory, formerly the property of the Albani family, still gives employment to hundreds, and supplies nearly all the Papal States.

The bishopric of Urbino dates from the year 313, S. Evandus being the 1st bishop; it was created an archbishopric by Pius IV. in 1563. The college is under the direction of the Scolopie Fathers. Urbino is not without classical associations; it is the Urbinum Hortense of Pliny, and was the place where Valens, the general of Vitellius, was put to death.

A diligence runs 3 times a week between Urbino and Pesaro, 23 m. The road descends northwards on leaving Urbino, and proceeds along the l. bank of the torrent which flows from Urbino into the Foglia below Montecchio. It passes on the l. Coldazzo and Colbordolo, and on the rt. Petriano and Serra di Genga.

ROUTE 91.

URBINO TO CITTA DI CASTELLO, BY SAN GIUSTINO.

48 English m.

	Rom. Miles.
Urbino to Urbania	13
Urbania to S. Angelo in Vado .	7
S. Angelo to Mercatello . . .	4
Mercatello to Lamoli	6
Lamoli to Summit of the Pass .	6
Summit to San Giustino . . .	10
San Giustino to Citta di Castello .	6
	52

A diligence runs now (1855) once a week between Urbino and San Giustino; it leaves Urbino on Wednesday at 1 P.M., stops during the night at Sant' Angelo, and arrives next day at San Giustino at 10 A.M., when another sets out for Citta di Castello and Perugia. The same diligence leaves San Giustino on Tuesday at 1 P.M., and reaches Urbino at 10 A.M. in time for the coach to Pesaro and Ancona—fare 17 pauls.

This is a long day's journey for a vetturino, by an admirable mountain road, carried with great skill over the central chain of the Apennines, here called Alpe della Luna, by the Pass of Bocca Trabaria, and constructed at the joint expense of the Papal and Tuscan governments.

The ascent becomes steep after leaving Urbino, and oxen are required. On approaching Urbania it again descends, commanding beautiful views of that town and of the valley of the Metauro. The mountains which are so conspicuous between Urbino and Urbania, and which are such remarkable objects from the former city, are the Monte Cucco, whose height is 5140 feet above the sea; Monte Catria, celebrated for the convent of S. Albertino, 5586 feet; and Monte Nerone, 5011 feet. The road crosses the Metauro on entering

Urbania (13 m.), a small town of 2021 souls, situated on the rt. bank of the river, near the site of the Urbinum Metaurense of Pliny. The present town was built from the ruins of Castel Ripense in the 13th century, and called Durante from its founder. In 1635 Urban VIII. granted it the rank of a city, and changed its name to Urbania, making it also an episcopal see with S. Angelo in Vado. There is little to interest the traveller here. In the Ch. of S. Francesco there is a Madonna by Baroccio, and in the Confraternita of the Corpus Domini some frescoes by Raffaelle del Colle. 2 m. distant is Stretta, the birthplace of Bramente. C. Durante was, after Urbino, one of the celebrated places for the manufacture of Majolica ware in the 16th century.

The road for some distance, now nearly level, ascends the valley of the Metauro, crossing the river at S. Giovanni in Pietra, to *S. Angelo in Vado* (7 m.), a town of 3300 Inhab. built upon the site of Tifernum Metaurense. (*Inn:* Locanda Faggioli, a poor place, but civil people.) The cathedral is dedicated to St. Michael the Archangel. The ch. of *Sta. Caterina* has a picture by *Federigo Zuochero*, with portraits of himself and his family. This painter was born here.

The road proceeds along the rt. bank of the *Metauro* to *Mercatello* (4 m.), a dirty town of 1200 souls without an inn, but which the vetturini nevertheless frequently make their resting-place. Borgo Pace, 3 m. farther on, is situated in the angle formed by the junction of the Meta and Auro, whose united waters form the Metauro. From Borgo Pace the road ascends along the l. bank of the Meta to Lamoli (4 m.). Here commences the ascent of the central chain of the Apennines, properly speaking, and oxen are required to overcome the difficulty. The highest point of the road, called La Bocca Trabaria, is 3485 Eng. feet above the level of the sea, and is seldom reached in less than 2½ hours from Lamoli. The western side of the mountain is by no means so steep as the eastern; and 2 hours more bring the traveller to San Giustino (10 m.). During the descent the view over the rich vale of the Tiber, with Città di Castello and Borgo San Sepolcro, is very fine. The road is carried down the mountain, as on the ascent, in a masterly manner, by series of well-contrived zigzags, and is in excellent order. At the foot of the descent we arrive at

San Giustino (10 m.), formerly a place of some strength. It has a reputation for its manufactory of straw hats, which are said to rival those of the Val d'Arno. The only object of interest in the town is the *Palazzo Buffalini*, some of the apartments in which were painted by *Doceno*. The palace was much injured by the earthquake of 1789. San Giustino is just within the frontier of the Papal States: and travellers proceeding into Tuscany must have their passports *viséed* at the frontier village of Cospaja.

From San Giustino 2 roads branch off; that to the N. leading into Tuscany by Borgo San Sepolcro and Arezzo (Rte. 92), and that to the S. to Città di Castello and Perugia. The road from San Giustino to Città di Castello passes over a portion of the highly cultivated valley of the Tiber, presenting the appearance of a continued vineyard.

CITTA DI CASTELLO (6 m.) (*Inns:* the Locanda del Leone d'Oro looks

clean and tolerable; La Cannoniera, said to be fair and decent). This interesting little city of 6091 souls is pleasantly situated near the l. bank of the Tiber. It occupies the site of Tifernum Tiberinum, celebrated by Pliny the younger, who was chosen at an early age to be its patron. Tifernum was one of the towns destroyed by Totila; the present city rose from its ruins under the auspices of S. Floridus, its patron saint. In the 15th century Città di Castello was governed by the Vitelli family. Vitellozzo Vitelli was the conqueror of the duke of Urbino at Soriano, and he subsequently became one of the victims of Cæsar Borgia at the infamous massacre of Sinigallia. Giovanni Vitelli signalised himself at the siege of Mirandola under Julius II., and indeed there are few members of the family who do not figure in the political transactions of the 15th and 16th centuries. The Vitelli had also the honour of being among the earliest patrons of *Raphael*, who became a resident at the court of Vitellozzo. Some of his earliest works were painted here, and were preserved in the churches and private galleries for which they were executed, until dispersed during the political changes at the close of the 18th century. The well-known *Sposalizio*, or marriage of the Virgin, now in the Brera gallery, was formerly in the ch. of S. Francesco. The ch. of S. Agostino contained the *Coronation of St. Nicholas of Tolentino*, the first work which Raphael, at the age of 17, in 1500, painted in the town: it was much damaged, and sold to Pius VI. The upper portion of it, representing the Almighty, which had been separated from the rest, was placed in the Vatican; it has disappeared, and can no longer be traced. The chapel of the Gavari family in the ch. of S. Domenico contained the well-known picture of the *Crucifixion*, which was for some time one of the principal ornaments of the gallery of Cardinal Fesch, and is now the property of Lord Ward. It was sold by the representatives of the family for whom it was painted, in 1809. The *Adoration of the Magi*, now in the Berlin Museum, and the *Coronation of the Virgin*, in the Vatican, are also believed to have been painted during Raphael's residence in Città di Castello. In spite of these losses, it will presently be seen that the city still retains 2 small pictures by this great master, besides the works of other painters.

The *Cathedral*, dedicated to S. Floridus, a native of the city, appears, on the authority of an ancient inscription, to occupy the site of an earlier Christian edifice constructed on the ruins of the temple of Felicitas, erected by Pliny the Younger. The present ch. was built in 1503 as it now appears, from the designs, according to some writers, of Bramante, and at the joint expense of the citizens and the Vitelli family. The edifice is in the form of a Latin cross. The principal façade, like so many others in Italian churches, was never completed. The rich Gothic doorway, which belonged to the older ch., is a remarkable specimen of beautiful and elaborate carving. It has a pointed arch and a transom; on each side are 4 spiral columns with richly sculptured capitals, and every part of it is covered with foliage and other ornaments. The bas-reliefs upon it represent Justice and Mercy; and in the open spaces between the tendrils of vines between these figures are various subjects, either typical or descriptive of Scripture history—the Pelican feeding her young, the Death of Abel, St. Amantius, a native saint, and his serpent, the Annunciation, the Visitation, the Nativity, the Sacrifice of Isaac, &c.

The interior contains a number of paintings, chiefly by native artists. The 1st chapel on the rt. of the main entrance contains a picture by *Bernardino Gaglardi*, the Martyrdom of St. Crescentian, a native of the town. The next chapel, dedicated to St. John the Baptist, has a copy of Raphael's Baptism of the Saviour. The chapel of the Angelo Custode contains the Guardian Angel, and the Virgin in the clouds sustained by angels, by *Pacetti*. On the tympanum is a head of the Almighty, by *Gagliardi*: the Angel Raphael, and the boy Tobias, in this chapel, are by the same

painter. The 2 pictures representing the history of Tobias on the side walls are by *Virgilio Ducci*, a pupil of Albani. The adjoining chapel, of the Archangel Michael, is entirely painted by *Squazzino*. The chapel of the Assunzione di Maria Vergine has a picture of S. Carlo Borromeo by *Serodine*. The chapel of the Madonna del Soccorso contains a large painting of the Virgin and several saints, said to have been painted by *Gagliardi* in 24 hours. *The Cupola* was erected by *Niccolò Barbioni*, an architect of this town, and painted by *Marco Benefial*; the St. Peter and St. Paul, and the Doctors of the Church, the fine Assumption of the Virgin, on the vault, and the paintings of the tribune, some representing events of the Old Testament, and of the lives of S. Crescentian and S. Floridus, are among his best works. The intarsia-work of the stalls of the choir is worthy of examination; the designs for the first 6 on each side have been attributed to Raphael, but they were more probably by Raffaele del Colle: they represent subjects taken from the Old and New Testaments, while the remaining 22 are illustrative of the lives and actions of the saints who were natives of the city. The 2 singing-galleries have good wood-carvings, supposed to have been executed by the artists of the stalls in the choir. The chapel of the Holy Sacrament contains a large picture of the Transfiguration, by *Rosso Fiorentino*. The *Sacristy* was formerly celebrated for its riches; it now contains but a small portion of its former treasures. In the *Archivio* of the Chapter is preserved an ancient sculptured altar-piece in silver, which D'Agincourt has figured and described. It was presented to the cathedral of this his native town by Celestin II. in the 12th century; the sculptures represent subjects from the Life of Christ, the Nativity, the Adoration of the Magi, the Visitation, &c. &c. It is considered by D'Agincourt to be of the Greek school, either purchased in Greece, or executed in Italy by Greek artists. An adjoining chamber contains portraits of bishops of the see and of benefactors to the cathedral. The *Subterranean Church* is of vast size, supported by low and massive buttresses. It contains numerous chapels, in one of which are preserved the relics of S. Floridus.

The Ch. of San Francesco contains in the first chapel on the rt. the Stoning of Stephen, by *N. Circignani*; the second a picture of San Bernardino di Siena, by *Tommaso Conca*, and a silver reliquiary of the 15th century, enclosing the relics of the apostle St. Andrew; the third has the Annunciation, by *N. Circignani*; the fourth the Assumption of the Virgin, with the apostles below, a good work of *Raffaele del Colle*. In the adjoining chapel is a fine picture of the Conception, by *Antonio*, the son of the elder Circignani. On the l. hand, the first chapel belonging to the Vitelli family contains the Coronation of the Virgin, with St. Catherine, St. Jerome, St. Nicholas of Tolentino, and other saints, one of the good works of *Vasari*. In this chapel are buried many members of the house of Vitelli. The stalls or seats are in *intarsia-work*, representing the life of St. Francis. In the adjoining chapel is St. Francis receiving the Stigmata, in terra-cotta, attributed to *Luca della Robbia*, but more probably to Agostino and Andrea, the brother and nephew of that artist.

The Ch. of S. Agostino formerly contained the celebrated picture of St. Nicholas of Tolentino, by Raphael; the Nativity and the Adoration of the Magi, by Luca Signorelli; the St. John Baptist, of Parmegiano; the Massacre of the Innocents, by N. Circignani; and the Ascension, in terra-cotta, by Luca della Robbia: but all these fine works have been dispersed. The present ch. has little interest beyond a modern work by *Chialli*, representing S. François di Sales, S. Agostino, and S. Françoise di Chantal, and a good copy of the Sposalizio of Raphael.

The Ch. of Sta. Caterina has a painting of S. Francesco di Paola praying, by *Andrea Carlone*, a Genoese painter. The fresco of the Almighty over the high altar is attributed to *N. Circignani*. The 4 by the side, illustrative of the Life of the Madonna, are

by *Gagliardi.* The Crucifixion is by *Squazzino.*

In the *Ch. of the Convent of Sta. Cecilia* is a fine altarpiece by *Luca Signorelli,* representing the Virgin in the heavens in the midst of saints, with St. Cecilia and others in the foreground.

The Ch. of S. Domenico is a large Gothic edifice with a wooden roof. On entering the ch., the first altar on the rt. has a Sposalizio of S. Catherine, by *Santi di Tito.* The next has a picture of the Virgin and Child, with several saints in adoration; an *ex voto* painted by *Gregorio Pagani* for Antonio Corvini of this city, who was one of the generals of the Duke of Burgundy. It is related that, during the siege of some town, he was engaged in storming a gate over which was placed an image of the Madonna, and that, being seized with remorse, he made amends for the outrage by dedicating this chapel to her. The altar of the Madonna del Rosario was painted in fresco by *Cristoforo Gherardi.* The Gavari chapel contained the Crucifixion by Raphael, which has passed into Lord Ward's gallery. The high altar is imposing; it contains the body of the B. Margherita, a Dominican nun in the 14th century. On the other side of the ch. the Brozzi chapel has a Martyrdom of St. Sebastian, by *Luca Signorelli,* painted in 1498. In the choir are a large Madonna, a remarkable work of the 13th century, and an Annunciation, by the native painter *Francesco da Castello* (1524), which Lanzi considers his best work. The *Gothic Cloisters* are worthy of a visit. The paintings in the lunettes are principally by *Salvi Castellucci,* pupil of Pietra da Cortona; a few are by *Squazzino.*

The Ch. of Sta. Maria Maggiore is a specimen of the Gothic architecture of the 15th century. *S. Michele Archangelo* has an altarpiece by *Raffaele del Colle,* the Madonna and Child on a throne between St. Sebastian and St. Michael. *The Ch. of the Servites* contains the grand painting of the Deposition by *Raffaele del Colle.* The gradino represents the Resurrection, the Saviour releasing the Patriarchs, and his appearing to the Magdalen. On one of the pedestals of the columns of the altar are miniature representations of the Supper at Emmaus, the other the Saviour appearing to the Virgin. Opposite is the Annunciation, the finest work of *Raffaele del Colle* in the city. On the rt. of the high altar is the Presentation in the Temple, by the same master, which has undergone some restorations by Camuccini.

The *Confraternità of the SS. Trinità* contains 2 Standards painted by *Raphael,* classed among his earliest works; they were carried in religious processions. On the first is represented the Crucifixion, with the Almighty and the Holy Spirit in the act of sustaining the Cross, and S. Sebastian and S. Roch kneeling by its side; on the other the Creation of Eve. The style and expression of these paintings are still admirable, although they have suffered much from neglect, and perhaps still more from recent attempts to restore them.

Besides these churches, there are some works of art, worthy of notice to a traveller who has plenty of time to dispose of, in the churches of S. Egidio, S. Giovanni Decollato (in the Sagrestia of which is a standard said to have been painted by *Pinturicchio*), San Giovanni Battista, San Pietro, San Sebastiano, and of the Convent of Tutti Santi.

The *Hospital* occupies the site of one founded in 1257 by the Vitelli. Its chapel contains the Descent of the Holy Spirit, by *Santi di Tito.*

The *Palazzo Comunale* was, prior to the 13th century, the episcopal palace; it is a massive building in the Gothic style, with pointed windows and doors. The grand saloon contains a collection of ancient Roman marbles and inscriptions found in the neighbourhood. There is a collection of portraits in the council-chamber, representing native celebrities.

The *Palazzo Vescovile,* an ancient building, remodelled, after the earthquake of 1789, was formerly the Palazzo Comunale. The adjoining *Bell-tower,* called *Torre del Vescovo,* of the 13th century, is the only one left of the many which this city formerly possessed.

The *Palazzo Apostolico*, the residence of the delegate, begun in the 14th century by the lords of Pietramala, was considerably altered in later periods. The portico and Loggie del Grano were added in the 17th century.

The *Vitelli Palaces:*—Città di Castello contains no less than 4 palaces which formerly belonged to this family.

The *Palazzo Vitelli a S. Giacomo*, now the property of the Marchese del Monte, representative of the family, was built by Angela de' Rossi, mother of Alessandro Vitelli, the contemporary of Cosimo de' Medici.

Near the gate of S. Egidio is the *Palazzo di Paolo Vitelli*, erected about 1540. It forms a large quadrangle, the northern front looking out upon the extensive gardens which once constituted the pride and ornament of the city. The style and execution of this palace are equally magnificent; the grand staircase is worthy of a royal palace, which, with its lofty vault, was painted by *Doceno;* the upper part represents various mythological subjects, and the other portions are covered with grotesque figures, quadrupeds, fish, birds, &c., thrown together by the most extravagant and capricious fancy. The saloon was decorated by *Prospero Fontana* with the most brilliant achievements of the family; it has been barbarously divided into small chambers, to the serious injury of the paintings; indeed many of them are entirely ruined by neglect. They represent events in which the Vitelli bore a part. These frescoes are stated by Malvasia to have been painted by Prospero Fontana in a few weeks. Another large saloon has a roof painted by Doceno with mythological subjects; a third with subjects from the Old and New Testaments. Another has a rich roof of gold and bas-reliefs and grotesque figures, in the midst of which is the Banquet of the Gods, supposed to be by *Prospero Fontana*. Of *the Gardens* little remains of their former magnificence. *The Loggia* at the extremity of the gardens has its walls decorated with caryatides, animals, birds, fruits, and flowers, by *Doceno*, with a profusion almost unrivalled; here are said to be no less than 70 kinds of birds introduced in the composition. Although painted 3 centuries ago, and exposed to the weather, the colours are still fresh.

The *Palazzo di Alessandro Vitelli*, now belonging to the Bufalini family, situated near the ch. of S. Fortunato, occupies the original site of the first house of the family. It was erected by Alessandro on the foundations of a more ancient palace built in 1487.

The *Palazzo Vitelli alla Cannoniera* was so called from the foundry of cannon which adjoined it when the city flourished under the sovereignty of the family. The French seized, in 1798, several cannon of large calibre cast here with the arms of Vitelli, and the establishment was then suppressed. This palace was the habitation of Niccolò, "the father of his country."

The *Palazzo Bufalini* is said to have been designed by Vignola, during his mission for the settlement of the boundary-line between Rome and Tuscany. Amongst other pictures in it are a Madonna and Child of *Simone da Pesaro;* a portrait of Cardinal Ricci attributed to *Titian;* and a Madonna and Child, with St. John, to *Andrea del Sarto*.

The *Palazzo Mancini*, the house of the learned Cav. Mancini, the historian of his native city, contains the following good works:—*Giotto*, a crucifix covered with miniature paintings. *Luca della Robbia*, a fragment of an Ascension, in terra-cotta. *Pietro della Francesca*, the Coronation of the Virgin, with S. Francis, S. Bernardino, and other saints in the lower part; 6 small pictures representing Saints. *Luca Signorelli*, the Nativity, one of the masterpieces of this great artist; the Madonna and Child, with St. Jerome, S. Niccolò di Bari, St. Sebastian, and Sta. Cristina; this fine painting was executed in 1515 for the neighbouring village of Montone. This picture, as well as another by the same painter, the Nativity, has been much restored. *Raphael*, a small but very beautiful picture of the Annunciation, said to have formed part of the *gradino* belonging to the "Crucifixion" in Lord Ward's collection.

Raffaele del Colle, 8 small pictures, representing the Miracles of the Holy Sacrament; 2 other small pictures by the same hand. *N. Circignani*, a large picture of the Massacre of the Innocents. *Vasari*, portrait of Cosimo de' Medici. *Annibale Caracci*, a boy and cat, perfect. In an upper room is a collection illustrative of the geology of the neighbouring Apennines, various antiquities, and a small cabinet of medals.

In the neighbourhood of Città di Castello is the Monte di Belvedere, supposed to be the site of *Tusci*, the favourite villa of the younger Pliny. Others have concluded, from various remains, and from traces of Roman foundations which have been discovered on the spot, that Palmolara is more probably the site; but all are agreed that it was in the immediate vicinity of Tifernum. Pliny, indeed, thus describes its situation: "Oppidum est prædiis nostris vicinum, nomine Tifernum." He says that it was placed among an amphitheatre of wooded mountains, on the slope of a hill gradually rising from the plain, whose fertile meadows were watered by the Tiber; the lower hills were clothed with vines and shrubs, and the breezes from the upper Apennines purified the air and rendered it salubrious. He has left a minute description of it in his letter to Apollinaris (lib. v., Ep. 6). The *fair*, once much resorted to from all parts of Italy, has now declined to a second-rate gathering of provincial traders; it is held from the 23rd to the 31st of August.

ROUTE 92.

SAN GIUSTINO TO BORGO SAN SEPOLCRO AND AREZZO.

	Miles.
San Giustino to Cospaja (frontier) .	1
Cospaja to Borgo San Sepolcro . .	1
Borgo San Sepolcro to Arezzo . .	24
	26

It has been mentioned in the previous route that, on descending the Apennines from Urbino to Città di Castello, a road branches off from San Giustino to Borgo San Sepolcro, and, proceeding from thence into Tuscany, falls into the post-road from Rome to Florence at Arezzo. This will enable travellers desirous of reaching Florence from the shores of the Adriatic to visit many interesting towns in their way, opening a tract of country hitherto but little known to tourists.

The papal frontier is passed at the village of *Cospaja*, and we enter Tuscany 1 m. before reaching the town of

1 m. *Borgo San Sepolcro* (*Inn*, Aquila Nera del Fiorentino, very tolerable as a country locanda, civil people), formerly a fortified town, but nearly all its towers were destroyed by the earthquake in 1789. Borgo San Sepolcro may be called a city of painters, for few provincial towns in Italy have produced so many. The names of Pietro della Francesca, Raffaelle del Colle, Santi di Tito, Cristoforo Gherardi, and numerous others of less note, are sufficient to justify the partiality of local historians, who have called it a school of painting: Pietro della Francesca himself is one of those painters who form an era in art. This remarkable man, whom Mr. Eastlake (*Quart. Rev.* cxxxi.) has described as "one of the most accomplished painters of his time," was born about 1398. He was one of the first masters who successfully treated the effects of light, and made his designs subservient to principles of perspective. "Pietro was the guest of Giovanni Santi in Urbino in 1469. His portraits of the duke (then Count Federigo) and his consort Battista Sforza, forming a diptych, are now in the gallery at Florence. A single specimen only of his talents remains at Urbino; but in his native city, Borgo S. Sepolcro, many of his works are still extant. Lastly, this master was skilled above all his contemporaries in perspective and geometry. The most distinguished contemporary painters of Romagna and Umbria are said to have studied under Pietro della Francesca. Among these, Melozzo da Forli and Luca Signorelli confirm such a tradition by their works

more than Pietro Perugino."—*Quarterly Review*, cxxxi.

Borgo San Sepolcro formerly belonged to the Holy See, but in 1440 Eugenius IV. made it over to the Florentines. It was raised to municipal rank by Leo X. in 1515.

The Cathedral is a fine building with 3 aisles, and is said to date from the time of the Abbot Roderigo Bonizzo, in 1012. On entering the building by the principal door, the Graziani chapel, the first on the rt. hand, contains a fine work painted for the family by *Palma Giovane* (1602): an Assumption, with the 12 apostles in the foreground. The Ventura chapel (the 4th) has a painting by *Santi di Tito*, representing the incredulity of St. Thomas. The chapel of the SS. Sacramento contains a fine modern work, the Souls in Purgatory, by *Chialli*. In the *Choir* is the Resurrection by *Raffaele del Colle*, the Crucifixion by *Chialli*, and a repetition by *Pietro Perugino* of his great picture of the Ascension, formerly in the ch. of St. Peter at Perugia, and now at Rouen. It is recorded by Cav. Mancini that this copy was painted at Florence, and brought hither on men's shoulders "con spesa gravissima." On the opposite side of the ch. is the Madonna del Rosario borne by angels, by *Antonio Cavallucci*. Near it is the Holy Trinity, with St. Andrew, Sta. Cristina, and the Magdalen, by *Cherubino Alberti*, a native painter. Lower down, the Pichi chapel has a Nativity by another native artist, *Durante Alberti*. The Laudi chapel contains a picture of the Annunciation by *Giovanni de' Vecchi*, also a native painter. The last chapel has a Crucifixion by *Giovanni Alberti*, the painter of the Sala Clementina in the Vatican. Over the door of *the sacristy* is a grand painting representing the Almighty supported by angels, by *Raffaele del Colle*. The sacristy contains a very fine Baptism of the Saviour, by *Pietro della Francesca*, with a gradino representing various events in the life of St. John Baptist. The fragment in fresco of two saints is by *Gerino da Pistoja*, pupil of *Perugino*.

The ancient *Ch. of S. Francesco*, with its rich Gothic doorway, whose choir was formerly remarkable for its paintings by Giotto, contains a St. Francis receiving the stigmata, by *Giovanni de' Vecchi*; and Christ disputing with the doctors, a fine work of *Domenico Passignano*. The sacristy contains a picture of St. Andrew and St. Nicholas by *Durante Alberti*.

The Ch. of the Servites contains a Madonna and Child with St. Luke and St. Francis d'Assisi, by *N. Circignani*; a Presentation in the Temple by *Giovanni de' Vecchi*; an Annunciation variously attributed to Matteo Roselli, Circignani, and Domenico Passignano; and an Assumption by an unknown Sienese master of the 15th century.

The Ch. of S. Chiara has at the high altar an Assumption of the Virgin, with St. Francis, Sta. Chiara, and 2 other saints, by *Pietro della Francesca*; cruelly disfigured to suit the architecture of the place where it stands.

The *Ch. of the PP. Minori Osservanti* has the Adoration of the Magi, by *Bassano*; the Nativity of the Virgin, by *Giovanni de' Vecchi*; a Crucifixion by *Passignano*; and in the choir a fine Assumption by *Raffaele del Colle*.

The *Ch. of Sta. Maria della Misericordia*, now the chapel of the hospital erected as a memorial of the plague in 1348, contains a picture of the Virgin surrounded by figures, by *Pietro della Francesca*, with a beautiful gradino.

The ancient *Ch. of S. Antonio Abate*, built in 1345, has a remarkable *Pallione* Standard painted on both sides by *Luca Signorelli*; on one is the Crucifixion, with the Virgin at the foot of the Cross, beautiful and touching in its effect, with a fine landscape; on the other is S. Antonio Abate and S. Eligio. This is one of the finest works of art in the city, and is in excellent condition.

The *Ch. of S. Agostino* contains the Nativity of the Saviour, by the school of *Caracci*; and a picture of the Virgin subduing Satan, by *Gerino da Pistoja*, bearing his name and the date 1502.

The *Monte di Pietà* contains the fresco of the Resurrection, by *Pietro della Francesca*, which Vasari describes as the best of all his works. "It is in a very dark room in which the pledges are

kept; and as the establishment is only open 3 times a week, there is some difficulty in obtaining the keys on other days, as they are kept by different authorities; the fresco is full of dignity, wonderful for its drawing considering the time of its execution, and fully justifies the praise of Vasari; the genius of Pietro della Francesca can scarcely be fully appreciated until this work is seen."

There is a good little theatre in the town.

An interesting but hilly road leads from Borgo San Sepolcro to Arezzo, traversing the range that separate the upper valleys of the Arno and Tiber. It crosses the Tiber soon after leaving Borgo: traversing a district of low tertiary hills, it descends into the valley of the Sovara, from which another hilly road of 2 m. leads into that of the Cerfone. Here at the village of Villa the road from Borgo falls into the so-called Strada Anconitana, that from Arezzo to Urbino by Citta di Castello; 2 m. E. of Villa, and just within the papal territory, is the village of Citerna, the ch. of which, S. Francesco, contains some pictures worthy of notice: Our Saviour surrounded by angels and saints, by *Raffaelle del Colle*; a Crucifixion, by *Circignani;* a St. Francis and St. Jerome, erroneously attributed to Raphael; and in the choir a Madonna and Child with St. John, which, according to a modern inscription, is from the pencil of the same great artist. From Villa a gradual ascent of several miles along the Cerfone leads to Magano (San Donino), where the ascent up the ravine of the Fiumicello becomes more rapid to S. Fiorenzo, the watershed between the Tiber and the Arno; from the latter place a continuous descent of less than 4 m. brings us to Arezzo.

Another, but less convenient, although shorter, road between Borgo San Sepolcro and Arezzo, passes by Anghiari. The Tiber is crossed about 1 m. higher up than in the former route, and a straight and good road across the plain leads to the bottom of the hills on which Anghiari rises, 4 m. W. of Borgo. Anghiari, a town of 1600 Inhab., is celebrated for the battle fought there June 29, 1440, between Piccinino, the Milanese general, and the Florentine army under Giovanni Paolo Orsini. Piccinino previous to the battle occupied Borgo San Sepolcro; and so unprepared were the Florentines for an attack, that Michelotto Attendolo had barely time to occupy the bridge over the Tiber before the Milanese arrived. For 2 hours this bridge was the scene of a desperate struggle between the combatants; it was several times forced by the Milanese, who on one occasion made their way to the walls of Anghiari; but they were again and again repulsed, until at length the Florentines succeeded in passing the bridge and making good their ground on the other side of the river. By this manœuvre they divided the 2 wings of Piccinino's army, and threw the whole into confusion. Piccinino himself was compelled to retire on Borgo San Sepolcro, and half his army fell into the hands of the Florentines. The pillage is said to have been immense, no less than 400 officers and 3000 horses being captured by the conquerors. At Anghiari there is a large picture of the Last Supper by *Pietro della Francesca*, in one of its churches.

About 10 m. N. of Anghiari, in the valley of the Singerna, one of the principal affluents of the Upper Tiber, is Caprese, where Michel Angelo was born in 1474—a place consisting of 2 or 3 houses in ruins, and which can only be reached by a bridle-road.

From Anghiari to Arezzo the road is unfit for carriages, but easily performed on foot or on horseback, and very interesting in a geological point of view: following the valley of the Sovara, it passes near the base of Monte Acuto, a remarkable conical peak (formed of serpentine, which has been forced up through the secondary limestone strata), to descend along the Chiassa torrent into the plain of Arezzo.

24 m. AREZZO, described in Rte. 27.

ROUTE 93.

CITTÀ DI CASTELLO TO GUBBIO.

35 English m.

	Rom. miles.
Città di Castello to Fratta . . .	12
Fratta to Gubbio	26
	—
	38

The first part of this route carries us along the excellent road the *Strada Tifernate*, which leads S. from Città di Castello to Perugia. It follows the l. bank of the Tiber as far as Santa Maria Maddalena, where it crosses the river, and proceeds along the rt. bank until it recrosses it at Fratta.

12 m. *Fratta*, a town having a pop. of 1320 (there is a *clean* little Inn, called le Petit Hôtel, outside the town, where travellers will fare better than at Città di Castello), supposed to occupy the site of *Pitulum*, and to have been founded by the remnant of the Roman army after their defeat by Hannibal. Placed in the narrowest part of the valley of the Tiber, where the hills on either side approach close to its banks, it occupied in the middle ages a place of some military importance: the situation and neighbourhood are very picturesque. During the struggles between the republicans of Perugia and the popes, Fratta was frequently the scene of contests between their hostile bands, and from its attachment to the Church it acquired the titles of "Nobilis," "Insignis," and "Fidelissima," from successive pontiffs. It had formerly some note for its ironworks and its earthenware. In the ch. of Sta. Croce is a Deposition by *Luca Signorelli;* and Signor Domenico Mavarelli's collection of Majolica is worth a visit.

A new road of about 18 m., which is now in progress, and promises to be good, over a very hilly and uninteresting country, will branch off from Fratta to Gubbio, passing by Civitella Ranieri, the Abbadia di Campo Riggiano, and San Cristoforo, where it enters the Plain of Gubbio, at its N.E. extremity, and thence through Morcia and Semonte; but the most convenient, although making a détour, is by the carriage-road to Perugia as far as Busco on the Tiber. From this place a very good road leads to Gubbio, over a wild country, with fine woodland scenery; the whole distance, 28 m., is performed in 5½ to 6 hrs.; there is only one considerable ascent. Leaving Busco, the road ascends the valley of the Primo torrent as far as Piccione, which is generally made the halting-place by the vetturini from Gubbio, from which the ascent is rapid, and oxen are required for carriages: 5 m. farther is the village of *Scritto*. From this point there is a gradual descent to the Plain of Gubbio, passing through *Santa Maria di Colonnata* and Ponte de' Tassi, where the road enters the plain, and from which a drive of 3 m. brings us to the city. The most convenient place for stopping on the way from Perugia is at the *Osteria delle Capanacce*, half-way between Piccione and Scritto.

26 m. GUBBIO (*Inns:* Locanda di Spernichia—clean beds, charges moderate, and civil people; S. Marco). This interesting town, beautifully situated on the declivity and at the base of the Monte Calvo, occupies the site of the Umbrian city of *Iguvium*, whose possession was considered of so much importance by Cæsar in his invasion. The present population amounts to 5801. The town, which is well built, is entirely of a mediæval character. The ancient city extended farther into the plain previous to its partial destruction by the Goths; in 1155 it was besieged and threatened with ruin by Frederick Barbarossa, but it was preserved by the interposition of its patron and bishop, S. Ubaldo.

The *Palazzo del Comune* is a very interesting relic of the times of the republic, as well as an imposing ornament to the town. It was built by Matteo di Giovanello of Gubbio, called Gattapone, between 1332 and 1340. It is now abandoned.

The *Ducal Palace* was erected by Luciano Lauranna, architect of the palace at Urbino, and decorated in the same style as that remarkable edifice. Though containing fewer remains of its

ancient magnificence, it is a good example of the architecture and sculpture of the 16th century. Among its inlaid ornaments may be traced the insignia of the Order of the Garter, conferred upon Duke Guid' Ubaldo by Henry VII.

The *Cathedral*, dedicated to St. Marianus and St. James the Martyr, contains several good and well-preserved pictures. The first altar on the l. has a Madonna enthroned between S. Ubaldo and S. Sebastian, on a gold ground, a fine picture, by *Sinibaldo Ibi*, a rare master of the school of Perugino; two pictures by *Dono Doni*, one a copy of a painting by *Perugino*, the other a Pietà. The Magdalen is a fine specimen by *Timoteo della Vite*, by whom also are the frescoes behind the episcopal throne. A *presepio* of the school of Perugino. S. Thomas is by *Benedetto Nucci*, a pupil of Raffaele del Colle. The seats of the *magistratura* near the high altar are beautifully painted by *B. Nucci*; a throne in the choir is exquisitely carved by one of the *Maffeis*, a family celebrated for their talent in wood-carving. In the sacristy is preserved a very curious *priviale* or priest's robe, with various scenes of the Passion beautifully embroidered on a gold ground; it belonged to Marcello Cervini, afterwards Pope Marcellus II.

The ch. of *S. Maria Nuova* has the finest work of *Ottaviano Nello*, one of the most intensely devotional painters of the Umbrian school, and probably the master of Gentile da Fabriano. It is a fresco of the Madonna and Child, with St. Paul, St. Anthony, a choir of Angels, with portraits of the donors. *S. Agostino*: the choir was painted by *Ottaviano Nelli*, and it is believed by *Gentile da Fabriano*; 2 compartments are said to be by the latter. The 4 compartments of the roof, representing scenes in the life of St. Augustin, were painted by *Giacomo Bedi*: the walls of the ch. are probably covered with frescoes under the whitewash, which it is proposed to remove. St. Agostino also contains the Baptism of the patron saint, by *Damiani*; the Madonna del Soccorso, by *O. Nelli*; and in the sacristy a curious tavola by the school of the latter. Opposite to the town entrance near St. Agostino is a Majesta, with a Virgin enthroned, by *Martino Nello*. In *S. Pietro* are a Visitation by *Giannicola*—much injured and repainted; some illuminated choral books by *Attavante* of Florence; and a picture with some very fine frescoes by *Raffaele del Colle*. *S. Francesco* has an excellent copy of Daniele da Volterra's Descent from the Cross in the Trinità de' Monti at Rome, a Coronation of the Madonna signed by *Francesco Signorelli*, and a Crucifixion by *Benedetto Nucci*; in the sacristy a very good picture by the same artist before his style was spoiled by R. del Colle; this is perhaps his best work. At *S. Domenico*, on the l., is a good fresco by *Raffaele del Colle*, in his early manner, of the Madonna with a choir of angels, dated 1546; the frescoes around are by *T. Zucchero*; a tavola of S. Vincenzio, with Angels and Devotees, by *Tomasso Nelli*, brother of Ottaviano; a statue in terra-cotta of St. Anthony is the work of *Giorgio Andreoli*, the celebrated painter on porcelain. The stalls of the choir are ornamented with arabesques in gold by *Nucci*. In the l. transept is a good Circumcision by *Damiano*, a native artist; it abounds in contemporary portraits, like most of his works in the other churches in this town.

Among the private collections in Gubbio the most worthy of notice are those of the Ranghiasci and Beni palaces. That of the Marquis Ranghiasci contains several paintings of the early Gubbian school: one by *Angeletto da Gubbio*, a pupil of Oderigi; another by *Giacomo Bedi*; several by the *Nellis*; one by *Sinibaldo Ibi*; a Deposition by *Giottino*; a Madonna enthroned by *Girolamo Nardini* of Forli, a rare master. The collection of Count Beni contains a beautiful original sketch for a lost picture of Perugino's, 2 very good tavolas attributed to *Marco Geppo*, a Crivelli (?), a head by Giorgione, and a fine picture of the Virgin and Child with Angels by an unknown Gubbian artist.

There are some pictures of the two *Nuccis* to be found in Gubbio, and frescoes of its early school, among

which is a St. Anthony by *Paimerucic* under the arcade of the College of Painters.

An inscription marks the house supposed to have been occupied by Dante during his residence at Gubbio; the intimacy which he here formed with Oderigi the missal-painter, and the merits of the latter as an artist, are immortalised by the great poet, *Par.*, xi. 100:—

> Oh, diss' io lui, non sei tu Oderisi,
> L'onor di Eugubio, e l'onor di quella arte
> Che alluminare è chiamata in Parisi?

The chief interest of Gubbio is derived from the *Eugubian Tables*, which have excited the attention and curiosity of the learned men of Europe during the last 4 centuries. They were found in 1444 among the ruins of an ancient theatre near this town. These tables, now preserved here, are of bronze, covered with inscriptions, 4 in Umbrian, 2 in Latin, and 1 in Etruscan and Latin characters. Among the numerous antiquaries who have written to illustrate them, it may be sufficient to mention that Buonarotti, by whom facsimiles were first published, in his Supplement to Dempster, considered them as articles of treaties between the States of Umbria; Bourguet, Gori, and Bardetti thought that they were forms of prayer among the Pelasgi after the decline of their power; Maffei and Passeri, that they were statutes, or donations to the temple of Jupiter; while Lanzi conceived that they related solely to the sacrificial rites of the various towns of the Umbrian confederacy,—an opinion in which most subsequent antiquaries have been disposed to concur. Dr. Lepsius of Berlin, struck by the assertion of Lanzi that the language of the tables is full of archaisms, and bears great affinity to the Etruscan dialect, visited Gubbio for the purpose of examining them as philological illustrations of the formation of Latin, and has jumped at the conclusion that the Latin language, both among the people of Italy generally and among the Umbri, was much more recent than the Etruscan, and that the Etruscan literature was common to the Umbri. The tables present, moreover, many peculiarities to which we would desire to draw the attention of the tourist. The lines, like the Etruscan and other ancient languages, are read from rt. to l.; the letters show that there is little difference between the Umbrian character and the Pelasgic form of ancient Greek. The Umbrian inscriptions appear to be of various dates, for the spelling of several words which occur in the different plates is dissimilar. The connection of the Umbri with the Greeks is shown by the names of their deities in these tables, most of which are of Greek origin; and numerous other Greek words occur almost without change. In one of the inscriptions relating to the sacrifice of a dog, the words *katle* (catulus) and *hunte* occur; the last is curious as an argument in favour of the reputed origin of the Umbri from the Gauls, by which of course the Celtic nation generally is implied. The Latin inscriptions are highly interesting to the philological student; the letter O is used in place of V; G, a letter supposed to have been unknown before B.C. 353, is also to be recognised; *pir* (πυρ) is used for fire, *puni* for bread, and *vinu* for wine. Gubbio was, perhaps, the most important of the Umbrian communities whose names are recorded in the tables, and it is supposed to answer to Juviscana.

Gubbio has an ancient theatre, which is supposed to have existed before the Roman domination; it has been recently restored; near it are the *Pomerium* of Gubbio, and some Pelasgic remains.

There is a very fair mountain road, adapted for carriages, between Gubbio and La Schieggia, 8 m. on the high post-road from Fano to Foligno. (*See* Rte. 90.) The ascent for the first 4 m. is very rapid and requires the assistance of oxen, passing through the Madonna della Pergola and Troppola.

A road of about 13 m. leads from Gubbio to San Pellegrino, where it joins the Via Flaminia. (*See* Rte. 90.) Near Gualdo, this route runs through a richly wooded country for the first 7 m. to Ponte della Branca, where it crosses the torrent of that name, one of

the affluents of the Tiber, from which there is a considerable ascent to San Facundino, 2 m. before reaching Gualdo Tadino.

ROUTE 94.

CITTÀ DI CASTELLO TO PERUGIA.

30½ Eng. m.

	Roman miles.
Città di Castello to Fratta .	12
Fratta to Perugia	21
	—
	33

The first part of this route, as far as Fratta, is described in the preceding route.

12 m. *Fratta.* (See Rte. 93.) A road branches off on the l. from this place to Gubbio, from whence there is another to Gualdo, where it joins the Via Flaminia.

From Fratta the road to Perugia follows the l. bank of the Tiber as far as Resina, whence a cross road leads direct to the city, passing the river at Ponte Patoli. The principal road follows the valley at the foot of the hills, through a well-cultivated country, and after crossing the Primo at Ponte Busco, and the Tiber at Ponte Felcino, rises by a rapid ascent of nearly 4 m. to

15 m. Perugia (Rte. 107).

ROUTE 95.

PERUGIA TO ROME, BY TODI, NARNI, PONTEFELICE, AND THE TIBER.

60 Eng. m.

	Roman miles.
Perugia to Todi	27
Todi to Narni	24
Narni to Pontefelice . . .	14
	—
	65

As regards absolute distance this is the most direct road between Perugia and the capital, and may be now conveniently and economically performed since steam navigation has been established on the Lower Tiber. There are no post-horses between Perugia and Narni, but gigs and light carriages of the country can be easily hired; a public conveyance goes from Perugia to Todi at 9 P.M. on Mondays and Thursdays, in correspondence with another from Todi to Narni; a coach leaves Narni at 5 P.M. on Tuesdays and Fridays for Pontefelice, near Borghetto, where there is a fairly good locanda, and the steamer leaves Pontefelice at daybreak on Wednesdays and Saturdays, arriving at Rome in 8 to 10 hours: during the very dry season, when the boat cannot ascend so far, she starts from the Porto della Rosa, 12 m. lower down. The fares are as follows:—Perugia to Todi, 7½ pauls; to Narni, 22 pauls; to Pontefelice, 35 pauls; and to Rome, 42 pauls. As a diligence arrives on the corresponding mornings from Florence and Arezzo, the whole distance from Florence to Rome may be performed at an outlay of 8 scudi. A new and greatly superior description of diligence is about to be estabished (April, 1857) between Perugia and Rome, passing by Todi, Narni, and Civita Castellana, following beyond the latter place the line of the ancient Via Flaminia, instead of the more circuitous one by Nepi and Baccano: it will run twice a week, and perform the journey in 24 hours.

Leaving Perugia by the post-route to Foligno, our road soon strikes off to the rt., and by a steep descent reaches the plain. By the roadside on this descent is a good painting of the Virgin by *Tiberio d'Assisi.* 8 m. from the city the road crosses the Tiber at Ponte Novo, a little below the embouchure of the Chiascio, and from hence follows the l. bank of the river, close to the base of the hills which all along border its eastern bank, to Todi.

28 m. TODI (*Inn,* La Corona, tolerable). This ancient Umbrian city, the Tuder of the Romans, is situated on a hill commanding extensive views of the surrounding country, and so high as to be a conspicuous object for a great distance.

> "excelso summi qua vertice montis
> Devexum lateri pendet Tuder."
>
> *Sil. Ital.*

It is now a small episcopal town of 4606 Inhab.; remarkable chiefly for the remains of its ancient Etruscan walls. These present in many parts specimens of regular masonry as perfect as any which are met with in the cities of ancient Etruria; the stones are laid in horizontal courses. They generally alternate, one course being narrow and the next broad. Another interesting ruin is the extensive building which has given rise to so much controversy, some calling it a Temple of Mars, for whose worship the ancient city was celebrated, while others regard it as a basilica of the time of the early emperors.

The *Cathedral*, a Gothic edifice, contains some frescoes which deserve notice. The ch. of the *Madonna della Consolazione*, built in the form of a Greek cross, considered one of the masterpieces of Bramante, is remarkable for its cluster of cupolas. The ch. of *S. Fortunato* has a rich Gothic doorway, and some fine wood carvings in the Choir by *Maffeo di Gubbio*. [From Todi there is a bridle-road of about 18 m to Orvieto, over a country that offers little interest, consisting of the hilly region between the valleys of the Tiber and Paglia.]

On leaving Todi the road is one continued ascent over the high range of hills that separate the valley of the Tiber from that of the Nera; about half-way to Castel Todino is Cassigliano, near the site of the Umbrian city of Carsulæ: between Castel Todino and S. Gemini the road attains its highest point: near this the road from Foligno to Narni, by Bevagna, which follows the direction of the Via Flaminia, joins. S. Gemini is a miserable town of 1500 souls; from it the road descends constantly to the Nera, which it crosses near the bridge of Augustus, before ascending the hill to Narni. At S. Gemini a road branches off on the l. to Terni (9 m.), passing by Cesi, near which there is a large natural cavern in the limestone cliffs.

Narni (*Inn*, La Corona), with the road to Pontefelice, by Otricoli, is described in Rte. 107.

ROUTE 96.

PERUGIA TO PANICALE AND CITTA DELLA PIEVE.

26 m.

This route, although a hilly one, is through a very beautiful country, crossing the region that separates the valley of the Tiber from that of the Chiana. Since the opening of the railway between Siena and Florence it affords, connected with the good diligence conveyance between Chiusi and Siena, a cheap and agreeable mode of travelling between Perugia and the capital of Tuscany. A public conveyance leaves Perugia on the mornings of Tues., Thurs., and Sat. (returning from Città della Pieve on the intermediate days), and reaches Chiusi on the same evening; so that, by means of the coach which starts from the latter on the following morning, the traveller will arrive in Florence at 7 P.M. on the same day.

The road to Città della Pieve leaves Perugia by the same gate as that to Florence; 2 m. beyond which, after a steep ascent, it reaches San Sisto; and 8 m. farther the Madonna del Giglio, an osteria below the town of *San Martino in Colle*. The S.E. part of the Lake of Thrasymene is about 4 m. distant from this point. A gradual descent from San Martino leads into the valley of the *Nestore*, the road running parallel to the rt. bank of the river as far as *Le Tavernelle*, which is considered the half-way house by the vetturini. The route continues to rise with the stream, for 5 m., to the village of *Piegaro*, where it commences to ascend the hills, which are here thickly wooded with chesnut-trees and oaks, having the Nestore in the valley on the l. Before arriving at Città della Pieve this road joins that from Orvieto (Rte. 97).

[From about a mile beyond Le Tavernelle a good road branches off on the rt. to Castiglione Fiorentino, passing near the southern and western shores of the Lake of Perugia, and through the villages of Panicale (3 m.) and Castiglione del Lago (8 m.).

Panicale, a small place picturesquely situated on a hill overlooking the Lake, about 3 m. from Tavernelle, contains 2 frescoes by *Perugino*. That in the Ch. of the Convent of the Nuns of San Bastiano, outside the town, represents the Martyrdom of St. Sebastian, and may be considered one of the finest and best-preserved works of the master. It bears the date of MDC. The figure of St. Sebastian is singularly beautiful, exquisite in colouring, and with the form and proportions of an Apollo. This great work will amply repay the inconvenience of leaving the high road. Another fresco by Perugino, in the ch. of S. Agostino, also outside the town, has suffered much from time; it represents the Assumption of the Virgin. There is no Inn at Panicale.

At Castiglione del Lago is a remarkable fortified palace standing on a promontory in the lake; it belonged originally to the Dukes della Cornia, whose deeds are represented in fresco paintings on the walls of the principal halls; from them it passed to the Baglioni family, and is now the property of the Papal Government.

There is a small dirty Inn at Castiglione.

The road from Castiglione skirts for 4 m. the shore of the lake, and afterwards falls into the post-road between Arezzo and Perugia (Rte. 107), at *Redola*, 2 m. from the Papal dogana of Monte Gualandro (p. 239)].

ROUTE 97.

MONTEFIASCONE TO ORVIETO, CITTA DELLA PIEVE, AND CHIUSI.

51 m.

	Roman miles.
Montefiascone to Orvieto . .	20
Orvieto to C. della Pieve . .	28
C. della Pieve to Chiusi . .	7
	55

1. This route offers a comparatively little frequented line of communication between Rome and Florence, and travellers who are already acquainted with the 2 great routes by Siena and Perugia will find in it an agreeable digression, both as regards the beauty of the scenery, and the interest of Orvieto and Città della Pieve in the history of the fine arts. Tourists may combine with this route a visit to the Etruscan towns of South-eastern Tuscany—Chiusi, Sarteano, and Cortona; an excursion through the rich agricultural district of the Val di Chiana; and proceed to Florence either by way of Siena or by Arezzo and the Val d' Arno di Sopra. The road we are about to describe, although very hilly, is in good repair; the inns are fairly good at Orvieto and Città della Pieve.

For the traveller not having his own carriage the best mode of proceeding will be by the diligence, which leaves Rome on the mornings of Tuesday, Thursday, and Saturday, and arrives at Viterbo early in the afternoon. At daybreak on the following morning a carriage that conveys the mail, not the most comfortable of vehicles, starts for Orvieto, and arrives there about 11 o'clock, giving sufficient time to visit that interesting city on the same day. On the following morning a similar vehicle sets out for Città della Pieve, and reaches it about midday, so as to permit his seeing everything of interest there, and reaching Chiusi, where there is a tolerable inn (but where, in consequence of the cheating propensities of the owner, it is necessary to come to an understanding as to prices beforehand), by 4 o'clock on the same evening.

The coach from Viterbo to Orvieto starts at 4 A.M on Mondays, Wednesdays, and Fridays; from Orvieto to Città della Pieve on Tuesdays, Thursdays, and Saturdays; and from Città della Pieve to Chiusi 3 hours after the arrival of that from Orvieto. A very good diligence leaves Chiusi every Monday, Wednesday, and Friday, for Siena, at 4 A.M.

Before reaching the gate of Montefiascone from Viterbo by the post-road between Rome and Siena (Rte. 101), that to Orvieto turns off to the rt. near to the inn of the "Aquila Nera."

Soon afterwards the old ch. of San Flaviano, with a curious balcony and a

pointed doorway, is passed on the l.; and, a little farther on, an interesting (to the geologist) current of black lava is seen on the rt. of the road; from here an uninteresting hilly country for 4 m. is travelled over, along the eastern declivities of the hills that enclose the Lake of Bolsena, peeps of which are had during this portion of the route. 5 m. from Montefiascone commences a long valley, bordered on the S. by an extensive current of lava, which tops the range of hills that enclose it in that direction. A road strikes off on the rt. to Bagnorea (Balneum Regis), 5 m. distant, celebrated for its mineral hot-springs; and 5 m. still farther, the road from Bolsena to Orvieto joins from the l. that from Montefiascone. A bleak and ill-cultivated region extends from this to the Osteria Nova, 6 m. from Orvieto; here the road commences to ascend, by the chapel of Santa Trinita, to a table-land which borders the valley of the Paglia on the S.W. Arrived at its eastern extremity, the view over the valley below, and Orvieto, is very fine. From this point a rapid descent, by an excellent road of well-managed zigzags, leads to a depression that separates the hill on which Orvieto stands from the escarpment extending from Castel Viscardo by Bardano and Rocca-Ripascena to the junction of the Paglia and Tiber. A small river is crossed, from which a steep ascent, requiring nearly an hour to surmount, brings us to the gates of Orvieto. The first view of Orvieto is very fine; placed on the summit of an elongated ridge, surrounded on all sides by vertical escarpments, it presents the appearance of a bastioned fortification, in the midst and on the highest point of which rises its magnificent cathedral. The position of the city derives much of its peculiar beauty from the escarped rock of volcanic tufa on which it stands; the base of which is washed by the Paglia, which, rising on the eastern declivities of Mont' Amiata, joins the Tiber, 4 m. lower down, near Torre di Monte.

[The geologist will find much to interest him in the country between Montefiascone and Orvieto. The whole region between the Lake of Bolsena and the valley of the Paglia is volcanic. The town of Orvieto itself is on one of the last eminences towards the E. of the great igneous mass which constitutes the volcanic group of Bolsena and Monte Cimino. Very good sections of the superposition of the latter on the tertiary marine formation are seen all round the city. The elongated plateau of Orvieto is as it were an island of volcanic breccia, similar in age and composition to that of the Ciminian range, and of the Tarpeian rock at Rome. Under it, on every side, lie the sub-Apennine tertiary marls, extending across the Paglia as far as the foot of the central chain of the Umbrian Apennines; the volcanic tufa of Orvieto being the most eastern point to which the volcanic rocks of Central Italy extend on this parallel of latitude; the valleys of the Paglia and Tiber cutting off the volcanic rocks in this direction—all beyond, to the shores of the Adriatic, being of stratified marine deposits. The thickness of the volcanic mass at Orvieto is about 150 English feet. The elevation of the plateau on which the town stands is 720 ft. above the Paglia, and 1250 above the level of the sea.]

20 m. ORVIETO (*Inn*, Locanda dell' Acquila Bianca, where the coach stops, and near the gate, indifferent; there is said to be a better one nearer the Cathedral). The situation of Orvieto bespeaks a very ancient, probably an Etruscan origin; it is the Herbanum of Pliny, and the Urbs Vetus of other writers; the modern name being a corruption of the latter appellation. In the middle ages it was one of the strongholds of the Guelph party. The local chroniclers record the names of no less than 32 popes who resided at various periods within its walls, the greater part of whom were driven to seek security in its impregnable position during the troubles of the 12th and 13th centuries.

Orvieto at the present time is the capital of a province containing 29,047 souls, and 238 sq. m., and the residence of a bishop. The population of the city alone amounts to 6943.

The Cathedral, or *Duomo*, is one of

the most interesting examples of Italian Gothic, and in many respects is without a rival in the history of art. Like the cathedrals of Siena and Florence, it is built of alternate courses of black and white stone. The façade, with its bright mosaics and marble sculptures, is hardly to be surpassed in richness of material or in beauty of effect. The interior presents a large collection of sculpture of the 16th century, and is enriched by those frescoes of Luca Signorelli from which Michel Angelo is supposed to have derived the idea of his great work of the Last Judgment.

This remarkable building owes its origin to the miracle of Bolsena, which occurred, according to the Church history, in the middle of the 13th centy. (See Rte. 101.) Urban IV. being then resident at Orvieto, the priest who had been convinced by the miracle proceeded there to obtain absolution for his doubts, and brought with him the linen and other relics of the altar upon which the blood had fallen. The pope, attended by several cardinals, met the relics at the bridge of Rio Chiaro, and resolved that an edifice should at once be erected to receive them. Lorenzo Maitani, the celebrated Sienese architect, gave the design, and the first stone was laid by Nicholas IV. in 1290. From that time to the end of the 16th century almost every artist of eminence in architecture, sculpture, and mosaic was employed upon the works; and P. della Valle, in his history of the cathedral, records the names of no less than 33 architects, 152 sculptors, 68 painters, 90 workers in mosaic, and 28 workers in *tarsia*, whose talents were devoted to the embellishment of the edifice. The bases of the 4 pilasters of the façade are covered with bas-reliefs by Giovanni da Pisa, Arnolfo, and other scholars of Niccolò da Pisa. The sculptures of the *first* pilaster on the l. hand are arranged in compartments formed by the branches of a large ivy. The subjects embrace the history of man from the Creation to the settlement of the children of Noah; in the fifth compartment, Tubal Cain is represented as making bells, and Seth has a compass in his hand to indicate his reputed skill in astronomy. In the *second* the arrangement is different: Abraham is the principal figure, and all the others serve as connecting links, illustrating the descent of the Virgin from the house of David; the 13 figures around the sleeping patriarch represent the judges who ruled over Israel after the death of Joshua; the pedigree of the Virgin is shown in a series of 8 ovals, on which are sculptured the principal personages and events which may be considered as representing the successive periods of the descent. The *third* pilaster, of which the principal figures are Jacob and the prophets, is entirely illustrative of the history of the Saviour from the Annunciation to the Resurrection. The *fourth*, in a series of surprising sculptures, represents the Last Judgment, the place of punishment, and the Saints in Paradise. There is perhaps no work of the kind, whether we consider the early period of its execution, or the minute variety of its details, more deserving of attentive study than this remarkable composition. In the representation of Hell the imagination of Giovanni da Pisa seems to have been inexhaustible; the monsters and the modes of punishment are entirely original, and the execution of the whole is characterised by an elaborate and careful workmanship. Above these pilasters are the 4 bronze emblems of the Evangelists. The spaces over the doors, and below the 3 pointed gables of the front, are filled with modern mosaics on a gold ground, representing the Annunciation, the Marriage of the Virgin, the Baptism of Christ, the Coronation of the Madonna, &c. The 3 doorways are also richly sculptured, and present some fine examples of spiral columns covered with mosaic, foliage, and other ornaments.

The *interior* is built of black basaltic lava and yellowish grey limestone, both found in the vicinity of Orvieto, and in the form of a Latin cross; the length from the choir to the great door is 278 Eng. feet, the width 103, the height 115. The windows are all lancet shaped, and many of those which are not closed up

have finely painted glass in the upper portions, and diaphanous alabaster in the lower. The nave is divided from the aisles by six arches on each side, the columns supporting them are 62 feet high, and have capitals of different orders of architecture. A gallery, with an elaborately carved balustrade, runs over the arches and all round the nave. The roof is modern, having been completed in 1828, without ornament; and, from its undecorated appearance, is quite out of keeping with the magnificence of the edifice it covers. The floor is of red Apennine marble, decorated, before the choir, with inlaid fleurs-de-lis.

In front of these columns stand the marble statues of the 12 apostles; they are 9½ feet in height, and are placed on pedestals 5½ feet above the floor of the nave, so that their colossal proportions produce an imposing effect. On the l. side are—St. Peter, by Francesco Mosca; St. Andrew, by Fabiano Toti, finished by Ippolito Scalza; St. John, by Ippolito Scalza; St. Philip, by Francesco Mochi; St. Matthew, by John of Bologna; St. Taddeus, by Francesco Mochi. On the rt. are—St. Simon and St. James the Less, by Bernardino Cametti; St. Bartholomew, by Ippolito Buzio; St. Thomas, by Scalza, said to be a likeness of himself; St. James, by Giovanni Caccini; and St. Paul, by Francesco Mosca, a bad imitation of the Farnese Hercules. The most remarkable of these figures are the St. Matthew and the St. Thomas; the latter is full of dignity and life.

At the high altar are the celebrated figures of the Annunziata and the Archangel, by Mochi. The Virgin is represented as starting from her seat at the salutation of the archangel; her hand grasps the chair with almost convulsive energy, and her countenance wears a disagreeable expression of indignation, little in accordance with the feelings which inspired the great painters on the same subject. The *tarsia* of the choir was executed chiefly by artists from Siena in the 14th century; that of the pulpit is of a later date, and is said to have been designed by Scalza. The 2 altars in the transepts, representing the Adoration of the Magi and the Visitation, are masterpieces of sculpture. The Visitation is composed of 9 figures, in almost whole relief, and nearly as large as life, with an abundance of arabesques and other ornaments: it was designed by San Micheli of Verona, and executed at the age of 15 by Moschino, son of Simone Mosca. By the side is a statue of Christ at the Column, by Gabriele Mercanti. The other altar, of the Adoration of the Magi, is by Mosca himself, and is praised by Vasari as a noble specimen of art. The statue of the Ecce Homo near it is by Scalza.

The Chapel of the *Santissimo Corporale* contains the splendid reliquiary of the *Corporale* of Bolsena, which cannot be seen without permission of the Bishop. On entering the chapel there are 2 statues in niches on either side,—that of the Saviour is by Raffaello da Montelupo, and that of the Virgin by Fabiano Toti. The great reliquiary was executed in silver by Ugolino Veri of Siena, in 1338; it consists of no less than 400 lbs. of metal. It represents the façade of the cathedral, and is covered with enamels of the most minute and delicate workmanship, and so brilliant in their colours, that it is difficult to believe they are 5 centuries old. The subjects of the enamels are chiefly connected with the history of the Miracle, or illustrative of the Passion of our Saviour. In this same chapel is a picture of the Madonna, by Gentile da Fabriano.

The Chapel of the *Madonna di S. Brizio*, in the opposite (S.) transept, containing the miraculous image of the Virgin, is still more remarkable for its paintings, and for the group of the Pietà, the masterpiece of Scalza. At the entrance are 2 niches, with statues of Adam and Eve, by Fabiano Toti and Raffaello da Montelupo. The walls are entirely covered with the frescoes of *Luca Signorelli*, and the compartments of the roof are painted by *Fra Angelico da Fiesole*, *Benozzo Gozzoli*, and other eminent artists of the 15th centy. The Christ sitting in Judgment, the Coronation of the Virgin, with the noble group of the Prophets and the army of

Martyrs, are among the most characteristic works of *Fra Angelico;* the Christ in Judgment is believed to have suggested the well-known figure of the Saviour in the Sistine chapel. The subjects chosen by *Luca Signorelli* are, the History of Antichrist, the Resurrection, and the Last Judgment. They are so arranged as to furnish the successive chapters of one great epic; and the illustrious artist, then nearly 60 years of age, has given us, in these paintings, an explanation of many remarkable passages in the great work of Michel Angelo. The representation of the Fall of Antichrist comes first. He is seen preaching to the people, prompted by the Evil Spirit: at his feet are the gold, and jewels, and money, with which he tempts his followers; the crowd of listeners are in themselves a study of costume and character. In the next we have the descent of the Archangel, who hurls the Antichrist into the pit; in the corner of this compartment Fra Angelico and Luca himself are introduced among the spectators. The Resurrection follows, and is worthy of long and careful examination; the anatomical knowledge it exhibits is combined with a truth of expression perfectly wonderful. Hell and Paradise complete the series, and in their contrasts of deformity and beauty constitute one of the most extraordinary pictures ever painted. In the first the invention of the artist seems to have been lavished in creating new forms of demons; while in the Paradise the figures of the Seraphim are no less remarkable for their beauty. Besides these paintings there is a series of subjects taken from classical history and biography—the Descent of Æneas, Perseus and Andromeda, the Rape of Proserpine, Ino and Melicerte, and portraits of Virgil, Ovid, Claudian, Seneca, and Statius; forming a curious mixture of sacred and profane inspirations. The lower parts of the wall were white-washed till 1845, when they were cleaned and found to be also painted in fresco. The subjects are medallion portraits of the great Italian poets, scenes from the Divina Commedia, and mythological subjects.

The celebrated *Pietà*, executed in 1579, is the masterpiece of Ippolito Scalza. It is a group of 4 figures a 3rd larger than life, representing the Deposition from the Cross, and is sculptured out of a single block of marble. It is perhaps the grandest production of the school of Michel Angelo.

In the chapels of the side aisles are several pictures: the graceful Madonna and St. Catherine, by *Gentile da Fabriano;* the Healing the Blind, and the Resurrection of the Widow's Son, by *Taddeo Zucchero;* the Raising of Lazarus, and the Marriage of Cana, by *Circignani.* On the other side are the Christ in the Garden; the Flagellation; the Calvary; the Crowning with Thorns, &c., by *Muziano.*

The statue of St. Sebastian, by Scalza, at the W. end of the cathedral is the most perfectly beautiful of all the single figures in the building: it is said to have been executed in 4 months, for the sum of 10 golden crowns!

The *Ch. of S. Domenico* contains the fine monument of Cardinal G. di Brago, who died in 1282, by *Arnolfo,* and a picture, in 5 compartments, by Simone Memmi, signed and bearing the date of 1320, representing the Virgin and 4 saints.

After the cathedral, the most remarkable object in Orvieto is the Well called, in honour of the patron-saint of Ireland, *Il Pozzo di San Patrizio.* It is situated near the fortress, at the eastern extremity of the town. It was designed and begun by Antonio di Sangallo to relieve the garrison when Clement VII., after the sack of Rome in 1527, took refuge here with his court. It is a surprising proof of the versatile powers of that great architect, and is hardly inferior to the best works of ancient Rome. It bears a great resemblance to the celebrated "Joseph's Well" in the citadel of Cairo, and, although not so deep, it is of a larger diameter, and grander in appearance, than that remarkable work of Sultan Saladin. It is enclosed in a hollow circular tower with double walls, between which 2 spiral staircases are carried, one above the other, having separate entrances; so that we descend by the one, and

ascend by the other. It is partly excavated in the volcanic tufa, and partly built; the depth of the well is 179 Eng. feet, its diameter 46; the inner wall is perforated with 72 windows from top to bottom to admit light. The staircase has 248 steps "*a cordoni*," so that mules may be employed in bringing up the water. The upper part of the well, or rather all the buildings above ground, were finished by Simone Mosca, in the reign of Paul III. Between the 2 entrance doors is the inscription—"*Quod Natura munimento inviderat industria adjecit.*" Orvieto has ceased to be a garrison town, its castle has long been dismantled, and the well is no longer used.

The *Palazzo Gualterio*—belonging to *Count Gualterio*, the eminent historian of the recent political events in Italy—contains an interesting collection of Cartoons by Domenichino, An. Caracci, Franceschini, Albani, &c., which the owner liberally permits strangers to visit. In the 1st room are 2 battle-pieces by Franceschini, designed for Genoa. In the 2nd are Temperance, by Domenichino, very fine; and other designs by Ann. Caracci, Albani, and Franceschini. In the 3rd, Mars, by Ann. Caracci; and Joseph's Dream, by Carlo Cignani. In the 4th are Fame and History, by Domenichino. In the chapel adjoining is a beautiful fresco of the Archangel Michael, removed from its original position, and attributed to Luca Signorelli. It has been restored in parts by Prof. Cornelius of Munich. In the 5th room are Fame, History, and Fidelity, by Domenichino; Love and Venus, and Love and Hymen, by Albani. In the 6th room is a series illustrating various events in the life of St. Catherine of Siena, by Ann. Caracci. On the roof of another room is a fresco of Endymion sleeping and surprised by Diana, said to be by Gherardo della Notte. In the gallery is a Deposition, by Baroccio, damaged; a good Gherardo della Notte; and 2 heads, said to be by Titian?

In the *Palazzo Petrangeli* there is also a collection of pictures. There are several other Palaces in Orvieto, some interesting from their architecture. The old town-hall in the Piazza del Popolo, until recently used as a Theatre, is an interesting specimen of the Domestic Architecture of the 15th century; its rounded windows, with their chequered ornaments, are almost Norman. There is a small theatre in the town, where operas are occasionally performed. The town is very dirty, and no place can appear duller to the casual visitor.

The road from Orvieto to Bolsena, about 12 m., follows that to Montefiascone, from which it branches off on the rt.; to persons travelling post and merely wishing to visit Orvieto, Bolsena will be the best place to start from. A bridle-road of 18 m. leads from Orvieto to Todi; it is very hilly, and offers little interest.

The distance from Orvieto to Citta della Pieve is about 26 m.; the miserable vehicle called a diligence seldom performing it in less than 7 hours. On leaving the city the road descends along the northern slope of its hill for 4 m., to the Paglia, which it crosses at the Ponte dell' Adunata, ½ m. below its junction with the Chiana. Crossing the latter it ascends, for 7 m., high above the river, and through hills composed of tertiary sands (Pleiocene), abounding in marine shells, to the village of Bagni, so called from some mineral springs in the neighbourhood. From Bagni the ascent becomes still more rapid through a country richly clothed with oak forests, until it reaches the culminating point at La Croce, about 1150 feet above the Chiana. Here an equally rapid descent commences to the village of Ficulle, about half way between Orvieto and Citta della Pieve, where there is a homely inn at the entrance of the town, which is situated on a rising on the rt. of the road: there is a Gothic ch. within the walls, with a crypt. Near the road are the remains of a Roman bridge, supposed to date from the time of Nero, and in the wall of the ch. of Santa Maria an ancient inscription, recording the erection of a Temple of the Sun by Claudius. A rapid descent of 4 miles, through a lovely country, during which the traveller will enjoy many fine peeps over the Val de Chiana, brings us to the plain; the Chiana is here crossed on a handsome

bridge, the river taking a more easterly course—that along which it is proposed to carry the projected railroad between the valleys of the Arno and Tiber. From this point the road follows, for 3 m., the foot of the hills which border on the E. the southern, or pontifical portion of the Val de Chiana, to Il Borgo, where the ascent to Citta della Pieve commences, still through a picturesquely wooded country by the villages of San Lorenzo and Monteleone, where it attains its greatest elevation, 900 feet, above the subjacent valley (1712 above the sea). From Monteleone to Citta della Pieve the road runs along the ridge that separates the torrents flowing into the Chiana on the W., and into the Nestore on the E. 1 m. before reaching the gate a good road down the valley of the latter river branches off to Perugia. (Rte. 96.)

28 m. CITTA DELLA PIEVE. (*Inn*, Giornella's, near the gate, where the diligence stops; indifferent, but tolerable as a resting-place for a few hours. The town is clean. Pop. 2138. Its chief interest is derived from its being the birthplace of Pietro Perugino. In the oratory of the *Disciplinati*, or of *Santa Maria de' Bianchi*, attached to the *Chiesarella*, is one of his finest frescoes. It represents the Adoration of the Magi; the Madonna and Child are sitting under a shed, receiving the offerings of the wise men. The Virgin is exquisitely beautiful; the grouping is varied and full of character; the heads are full of expression and elaborately finished; a rich landscape with horsemen and various figures forms the background. This painting, although injured by the damp of the adjoining sacristy, the floor of which was formerly much higher than the oratory, has suffered less than any other by Perugino in the town. In a recess below the fresco are preserved 2 letters of Pietro relating to the picture, and some earthen pots which are supposed to have contained his paints. They were discovered enclosed in a tin box under the floor of the sacristy in 1835. In the first letter Pietro states that the picture ought to cost at least 200 florins, but that he will be content with 100 as a townsman (*come paisano*); 25 to be paid at once (*scubeto*), and the rest in 3 years, 25 each year. It is signed, "*Io Piectro penctore mano propia*," and dated "*Peroscia vencte de Frebaio*, 1504." The second shows that he was obliged to lessen his terms to 75 florins; he requests the syndic to send a mule and guide, that he may come and paint, and says that he will abate 25 florins, "*e niente piu*;" it is signed as before, and dated "*Peroscia* 1 *de Marzo*, 1504." In the ch. of the Servites, outside the gate leading to Orvieto, are the remains of his fresco of the Crucifixion, ruined by building the present belfry. In the *Cathedral*, the interior of which has been modernized, are his Baptism of the Saviour, in the first chapel on the l., and an altarpiece in the choir representing the Madonna and Child, with St. Peter, St. Paul, and Saints Gervasius and Protasius below, painted, according to the inscription, in 1513. In the ch. of S. Antonio, at the bottom of the town, is another painting by Pietro, representing S. Antonio looking out of a window, with S. Paul the hermit and S. Marcello. The view from the door of this ch. over the valley which separates the Papal States from Tuscany is very fine. From its considerable elevation (1670 feet), Citta della Pieve is free from malaria.

EXCURSION TO CHIUSI, 6 m.

An excellent road of 7 m. leads from Citta della Pieve to Chiusi; first, by a rapid descent of 4 m. into the Plain of the Chiana, in the centre of which is the frontier between the Papal and Tuscan states. Passports and luggage are not examined until arriving at *Chiusi*. At the Leone d'Oro, a house recently opened outside the Roman gate, "the accommodation is very fair, *but prices should be fixed beforehand*, or the traveller will be more audaciously imposed upon than in any inn in Italy."—*Nov.* 1855. Tourists who may wish to prolong their stay will be able to find lodgings in the town. The diligences from Citta della Pieve, and to Siena and Perugia, stop here.

The most intelligent guide to the antiquities of Chiusi is Giambattista

Zeppoloni, a civil and obliging saddler and shoemaker, who will save the traveller much delay and trouble by procuring the keys of the principal tombs from their respective *custodi*.

Chiusi was one of the Twelve cities of the Etruscan league, and one of the Five which assisted the Latins against Tarquinius Priscus. Its antiquity is further confirmed by Virgil's account of its sending assistance to Æneas against Turnus. Its history during the reign of Porsenna is familiar to every one. It seems to have preserved its name and its position through all the changes and vicissitudes of Rome. Even in the Middle Ages, though its population was thinned by malaria, the site was never deserted like that of other Etruscan cities. The traveller, therefore, finds Chiusi occupying its ancient site, on an agreeably placed eminence 500 feet above the level of the small but pretty lake to which it gives its name. It contains a population of 2200 souls; its vicinity to some of the marshy districts of the Val di Chiana renders it at times unhealthy. Of its ancient walls very few fragments can now be traced; those which are visible are generally capped by mediæval masonry, and in some cases by Roman work. They are invariably composed of rectangular blocks of travertine, of much smaller size than those of most other Etruscan cities, but are put together carefully, and without cement. The town is literally undermined by subterranean passages, many of which have been called "labyrinths" by ancient and modern writers: it is now believed that some of them were connected with the sewerage of the ancient town; but there are others which were evidently destined for different purposes, although what those purposes may have been is still a mystery. Independently of these remains, the traveller will find that Chiusi is rich in interest and novelty, particularly in her museum and tombs. The largest collection is that of Signor Casuccini, one of the wealthy proprietors of the place, whose entire collection was found, with few exceptions, on his own property. It is rich in vases of every known variety of Etruscan form, in *tazze*, in bronzes, mirrors, cinerary urns, and square or round pedestals or *cippi*, &c. Several of these urns and cippi are decorated with bas-reliefs illustrating the religious, civil, or domestic life of the country; many of these sculptures are of peculiar and touching interest, and some are altogether unique as representations of national customs. The collection of sepulchral monuments show that the Chiusans burned their dead, and very seldom buried the bodies entire. The sarcophagi are not more than 3 or 4 in number, while of cinerary urns or ash-chests there are upwards of 100 in terra-cotta, about 50 in alabaster, and nearly the same number in travertine. The pottery in this museum includes specimens from various Etruscan sites, but the most interesting is of course that which is peculiar to the city and its territory. This is an unglazed black ware, rude rather than inelegant in form, and decorated with quaint and exaggerated figures of animals and monsters in low relief, the style and execution denoting a period of manufacture anterior to the influence and introduction of Greek taste. In the middle of the apartment containing the tombs is what may be called a statue-sarcophagus, the figure of a female in coarse limestone, sitting in a chair in white robes, with bas-reliefs on the pedestal. The head, arms, and feet are in separate pieces, attached by metal pins to the body, which is hollow, and when discovered contained the ashes of the deceased. It is sculptured in a stiff and *archaic* style, and the whole figure seems to have been coloured. The house of Signor Casuccini contains several interesting objects. Among them is the celebrated black vase called by the German antiquaries "the Anubis Vase," from the resemblance of the first figure in the group of mysterious personages who are represented upon it to the Egyptian deity of that name. Another vase, celebrated for its great beauty, represents the Judgment of Paris; it was found in the Poggio Gajella. The collection of Signor Paoluzzi is also rich in urns, vases, medals,

and bas-reliefs, which have been collected by successive generations of his family. Among the most remarkable objects in the collection we may mention the cinerary jars called Canopi, from their resemblance to those of Egypt, with lids in the form of human heads, the variety of which has led antiquaries to suppose that they are portraits of those whose ashes they contained. Another interesting object is a bas-relief illustrated by Inghirami and Micali, representing a death-bed scene, a lady surrounded by the mourners who were hired at funerals to tear their hair and lacerate their cheeks; the deep grief of her little son is a striking contrast to this hired sorrow. The Bishop of Chiusi has formed in his palace an interesting collection of vases found in the neighbourhood; several of the Canons have collected Scarabæi and other relics, and Captain Sotzi keeps a variety for sale.

The *tombs* in the neighbourhood are very numerous, as we might anticipate in a place which was once the most important capital of Etruria. The one which the very name of the city will recall to every traveller—the mausoleum and labyrinth of Porsenna, so well known by the descriptions of Pliny and Varro—has had no less than 4 representatives; in other words, 4 tumuli have disputed the honour of being the tomb of the conqueror of Rome. Although one of these contains the largest labyrinth yet opened, it is now generally believed that the tomb of Porsenna has yet to be discovered. In regard to the description of that celebrated monument with 3 piles of pyramids, it is worth while to observe, that, although the description was doubtless written from tradition, and therefore probably exaggerated, the remains of the tomb of Aruns, the son of this Etruscan chief, at Albano, are sufficient to show that its main outlines were correct.

It would be useless to enter into a minute account of the various tombs which lie scattered over the hills around Chiusi. They do not occur in a necropolis, as about many other Etruscan cities, but are found among the neighbouring heights, excavated mostly in the hill-sides, and entered by a level passage or gallery from the slope. They are often at some distance from each other; for which reason they are best visited on horseback. Without attempting to give a list of all that may be seen, we shall mention a few of the most remarkable to which the traveller can obtain access. As we have already stated, the principal tombs are locked up, so that the cicerone must be instructed beforehand to make the necessary arrangements with their respective *custodi*. Of the 6 we shall notice, 3 lie on the N.E. of the town, viz. the Deposito del Poggio Gajella, the Deposito del Sovrano, and the Deposito della Scimia; one on the E. of the town, called the Deposito del Colle Casuccini; and 2 on the N. W., the Deposito de' Dei, and the Deposito delle Monache.—1. *Deposito del Poggio Gajella*, so called from the hill of that name, 3 m. N.E. of the town. This tomb, or series of tombs, was discovered in 1840 by the Casuccini family, whose museum has been enriched by many of the objects it contained. Its discovery, however, had a higher interest for the antiquary, in the peculiar labyrinths which have made the Poggio Gajella celebrated throughout Europe, and induced archæologists to compare its mysterious passages with the well-known description of those of the tomb of Porsenna. The Poggio Gajella is a conical hill of about 50 feet in height, originally surrounded at its base by a circular wall of masonry, composed of uncemented blocks, outside which is a fosse, more than 900 feet in circumference. The hill is literally filled with tombs, excavated in 3 tiers, above each other, like the floors of a house, while the tombs of each tier or level are arranged like groups or streets of houses. Some of them are painted, some have roofs carved, with beams and rafters, and many have rock-hewn couches for the dead. On the lower tier on the S. side, approached by an oblong vestibule, is a circular chamber, 25 feet in diameter, supported by a high circular column in the

centre; in this chamber some beautiful vases were discovered, and from its N. side mysterious labyrinthine passages communicate with a more numerous group of square tombs on the W. side of the hill. These passages are just large enough to allow a man to enter on all fours; sometimes they are circular, at others they throw off branches which terminate in *culs de sac.* On the second tier there are several groups of tombs both square and circular, in 2 of which are passages like those on the tier below. In one of the chambers of this tier the vase of the Judgment of Paris, now in the Casuccini museum, was discovered, together with several fragments of jewellery. On the third tier there are similar groups of tombs, among which some jewellery and broken vases were found. Dennis's Etruria contains a plan of these labyrinths.—2. *Deposito del Sovrano,* called also "del Gran Duca," 2 m. N.E. of the town, discovered in 1818 on a slope of the hill above the lake. It is a single chamber with an *arched* roof of solid masonry. It was entered by folding doors of travertine, of which one side remains. The benches which surround the chamber still retain 8 cinerary urns, inscribed with the name of the PERIS family.—3. *Deposito della Scimia,* discovered in 1846, in the hill called La Pellegrina, 1 m. N.E. of the town. It is a tomb of 4 chambers: the central one is painted with representations of games performed in the presence of a female, whose high rank may be inferred from her being seated beneath an umbrella, the only known example of its occurrence in Etruscan paintings. The games include chariot-races, wrestling, boxing, &c.; and among the various figures which compose the different groups are minstrels, a man in armour, a dwarf, and a monkey (Scimia)—the latter having the honour of giving the modern name to the tomb.—4. *Deposito delle Colle Casuccini,* 1 m. E. of the town, discovered in 1833. The entrance is still closed by two folding doors of travertine more than 4 feet high, still working on their ancient pivots. The tomb contains 3 chambers, 2 of which are decorated with paintings now gradually perishing. Those in the first chamber represent funeral games, horse-races, dancing, tumbling, and a funeral symposium of 10 men attended by their slaves. Those in the second chamber represent a chorus of youths, with instruments of music for the dance.—5. *Deposito di Dei,* 2 m. N.W. of Chiusi, on the hill called Poggio al Moro, discovered in 1826 on the property of Signor Dei. It is decorated internally with paintings representing a funeral banquet, funeral games, &c. &c., and contains several sarcophagi and other monuments, and a bilingual inscription.—6. *Deposito delle Monache,* so called from being in the grounds of the convent of San Stefano, 1½ m. N.W. of the town. It is a single vaulted chamber, remarkable as retaining, without change, nearly all the objects which it contained when first discovered. There are 8 cinerary urns and 2 sarcophagi, most of which bear the name of UMBRANA; one is inscribed with that of CAULE VIPINA, or Cæles Vibenna, a name which carries us back to the time of Romulus.—The *Tombs of the Early Christians* at Chiusi will interest travellers who have not seen the Catacombs at Rome and Naples, from which, however, they present few points of difference. Those of Santa Caterina discovered in 1848, the most remarkable, are closed with folding stone doors opening into a chapel with an altar and an episcopal chair; out of this open 3 corridors, with graves in 3 tiers—from inscriptions discovered they appear to date from the time of the Antonines; the other catacombs are those of St. Mustiola, nearer to the lake, of much ruder construction.

The *Cathedral* has been evidently constructed with the fragments of ancient edifices. Its nave is divided from the side aisles by 18 antique columns of unequal size, and even the tomb containing the ashes of St. Mustiola, to whom the building is dedicated, is formed out of an ancient column. On the walls of the arcade on the Piazza del Duomo numerous Roman and Etruscan inscriptions have been placed, tiles with Etruscan characters, &c.; and in one of the ora-

tories of the Confraternità della Misericordia is a beautifully worked column of African marble, which must have belonged to an ancient edifice of imposing magnitude. These scattered fragments explain the disappearance of the monuments of ancient Clusium; its temples, like those of Rome, were no doubt destroyed to build the churches and other edifices of the modern city.

Travellers desirous of proceeding further into Tuscany may proceed from Chiusi to Montepulciano, another Etruscan town (16 m.). The shortest road is that which leads northwards by the Granducal Fattoria of Dolciano. It skirts the lake which bears the name of Chiaro di Montepulciano, although it is lower down in the valley and some m. distant from that town. A longer but more interesting road is that through Sarteano and Chianciano. The picturesque and neat village of *Cetona*, 7 m. distant from Chiusi, with its mediæval castle, is an interesting point for the geologist and the antiquary. It is situated on an olive-clad height at the base of the lofty dolomite mountain of the same name, which rises above the valley watered by the Astrone, to an elevation of 3750 feet above the level of the sea. The ravines in the neighbourhood exhibit fine sections of the tertiary marine (Pleiocene) strata. Cetona has a small *inn* kept by Alessandro Davidi. The antiquarian interest of the place is derived from the collection of Etruscan antiquities discovered in the neighbourhood by the Cavaliere Terrosi, one of the principal proprietors, who liberally allows it to be visited by travellers. It contains numerous vases, and 2 cinerary urns of singular beauty and perfection, which have been illustrated by Micali. *Sarteano*, 4 m. distant, is situated above the Val di Chiana, at the E. extremity of an elevated plateau, and which separates the latter from the valley of the Orcia; its mediæval walls present a very picturesque appearance from all parts of the valley. It has a very tolerable inn kept by Signora Serafina. Sarteano is interesting to the antiquary as possessing 3 private collections of Etruscan antiquities—the 1st, that of Cavaliere Bargagli, containing merely cinerary urns; the 2nd, that of Dr. Borselli, consisting of vases and pottery (for sale); and the 3rd, that of Signor Lunghini. All these objects were found in the Etruscan necropolis on the table-land west of Sarteano, where a vast number of Etruscan tombs have been opened since 1825, and from which the greater part of the collection of black vases in the Gallery of the Uffizi at Florence was obtained. The tombs generally consist of single chambers, with a central pillar, and a ledge running round the unpainted walls. The hills which bound the valley on the W., from Cetona to Montepulciano, abound in Etruscan tombs. *Chianciano*, 7 m. from Sarteano, is one of the most popular watering-places of Tuscany: its waters and hot springs, being in high repute in rheumatic and paralytic affections, during the season are much frequented by visitors. There are 2 *Inns*, kept by Faenzi and Sporazzini, with very moderate charges.

The position of *Montepulciano*, 4 m. distant from Chianciano, surrounded by mediæval walls, and perched upon a height, is highly picturesque. The fine ch. of the Madonna di San Biagio, built from the designs of Sangallo, is considered one of his most successful works, and some of the palaces in the town are by the same celebrated architect. The Palazzo Buccelli contains several Etruscan antiquities found in the neighbourhood, which confirm the opinion that the town occupies the site of an Etruscan city. The façade of this palace has built into it several bas-reliefs, and numerous fragments of Etruscan and Roman inscriptions. The wines of Montepulciano are celebrated throughout Italy, and especially that called Manna, the "d'ogni vino il re" of Redi.

A road from Montepulciano through Pienza (9 m.) leads into the post route from Rome to Siena at San Quirico (6 m.), as noticed in Rte. 101; or the traveller may cross to Arezzo by the Val di Chiana, which will give him an opportunity of seeing the hydraulic works which have rendered this valley one of the most fertile districts in

Europe. Fojano, through which the road to Arezzo passes (the station of Ad Græcos on the Via Cassia), is 16 m. (Rte. 107.)

ROUTE 98.

RIETI TO ROME, BY THE VIA SALARIA.

39 m.

Rieti to Poggio San Lorenzo .	9
Poggio to the Osteria di Correse	19
Ost. di Correse to Rome . .	14
Roman miles	42

This road is in very good condition, although not furnished with post relays. It follows during a portion of its course the ancient Via Salaria, and is much shorter than from Rieti to Rome through Terni. Although less agreeable as to scenery than the latter, it is interesting for those disposed to examine the ancient sites which lie in its immediate vicinity.

A good diligence leaves Rieti 3 times a week for Rome, on Mondays, Wednesdays, and Fridays, at 4 a.m., performing the journey in 10 hours, returning from Rome on the intermediate days. Fares 23½ pauls. There are conveyances in connection with it from Rieti for Antrodoco and Civita Ducale.

Soon after leaving Rieti the road crosses the Turano, gradually ascending the valley of the Lariana along its rt. bank to the pass of Ornaro. The descent on the W. side is steep, to

9 m. *Poggio San Lorenzo*, a miserable *osteria*, near the highest part of the chain that separates the valley of the Lariana from that of the Tiber. Between it and Nerola are two others, called the Osteria della Scaletta and Ost. del Olmo, near which are several ancient tombs. From the Ost. della Scaletta to the Ponte Mercato, below Nerola, where the road crosses the river of Carese, it skirts the base of Monte Carpigno. On a rising ground opposite, and about a mile distant from this bridge, is

Nerola, a village of less than 400 souls, placed in a commanding and picturesque position, with an old feudal castle belonging to the Barberini family. It has been by some supposed to occupy the site of Regillum, from which Appius Claudius migrated to Rome.

Instead of following the ancient Via Salaria, which passes below Monte Libretti, and in a more direct line to Rome, the modern route runs more to the west, to gain the plain of the Tiber. It was near where the Ponte Mercato crosses the river of Carese that existed the Bivium of the Via Salaria and Via Nomentana; 3 m. farther on, and about 1 m. on the rt. of the road, is the hamlet of Correse, supposed to mark the site of Cures, the capital of the Sabines prior to the foundation of Rome. It was founded by the Umbrians, who were expelled from Reate by the Pelasgi, and assumed the name of Sabines on settling here. The war between Tatius the king of Cures and Romulus after the rape of the Sabine virgins, the famous compact by which the inhabitants of Cures were removed to Rome, where Tatius shared the throne with Romulus, and the still more interesting history of Numa, will suggest themselves to every traveller. On a hill overlooking the river is the chapel or hermitage of the Madonna d'Arci, supposed to stand, as its name indicates, where formerly rose the arx or citadel of the Sabine capital. The ch. is surrounded by a square enclosure, whose walls are built of massive blocks. There are no further traces of walls, which may be regarded as another corroboration of the position, for, according to Dionysius, it was not walled. The histories of Tatius and of Numa are frequently noticed by the Roman poets:—

> "Nec procul hinc Romam, et raptas sine more Sabinas
> Consessu caveæ, magnis Circensibus actis,
> Addiderat, subitoque novum consurgere bellum
> Romulidis, Tatioque seni, Curibusque severis."
> *Virg. Æn.* viii.

The neighbourhood of Correse has been very little explored: a path leads down the valley from the ruins to the Ost. di Correse. The road twice crosses

the torrent before it reaches the roadside tavern.

19 m. *Osteria di Correse* or Barberini, a solitary tavern, where the direct road from Rome to Terni branches off. The village of Fiano, a fief of the ducal family of Ottobuoni, is seen from here on the opposite side of the Tiber.

On the l. of the road is the lofty range which bounds the Campagna on the E., conspicuous among which is the Monte Genaro, easily recognised by its pyramidal form.

After crossing the river Correse, the road follows the l. bank of the Tiber, and crosses many of its small tributary streams. After passing the little river Moscio, is *Rimane*, on the l. hand, where some remains, chiefly of reticulated masonry, have been considered to mark the site of Eretum, mentioned by Virgil as one of the cities which sent assistance to Turnus, although more likely to be at Grotta Marozza, 5 m. farther S. A mile beyond the Osteria del Grillo, near where the Pradaroni empties itself into the Tiber, the modern road joins the Via Salaria, at the foot of the conspicuous hill on which is situated (2 m. on l.) the town of *Monte Rotondo*, considered by some to be on the site of the Alban colony of Crustumerium, well known for its capture by Romulus. The modern town is surmounted by the feudal castle now belonging to the Prince of Piombino. The country for miles around abounds in plantations of vines, the wine of this neighbourhood being the best in the immediate neighbourhood of Rome.

The traveller who visits Monte Rotondo may perhaps be induced to extend his excursion to the little village of Mentana, 2 m. to the S.E., which contains a baronial mansion of the Borghese family. It occupies the site of ancient Nomentum, but there are no remains now visible except some marbles and inscriptions. 6 m. from it is the village of *St. Angelo in Capoccia*, the site of Corniculum; it is on the summit of a steep hill, commanding a magnificent prospect extending from Soracte to the very verge of the Campagna. It was the birthplace of Servius Tullius, and one of the cities in the Montes Corniculani captured by Tarquinius Priscus. Some remains of its ancient polygonal walls still exist.

The high road, after leaving Monte Rotondo on the l., proceeds by the Fonte di Papa to Marcigliana, a farm belonging to Prince Borghese, situated on an eminence above the road. On the rt. hand, nearly opposite, are an ancient tumulus and fountain, marking the line of the Via Salaria. On the hill above it and at Marcigliana Vecchia are some ruins of Roman villas.

Soon after the Allia is crossed at Malpasso, supposed to be a necropolis of Fidenæ; beyond which, and at the 6th mile from Rome, the road passes over the gentle rising on which stood the Sabine city of FIDENÆ, so celebrated for its repeated wars with Rome, that Livy remarks, "it was almost more frequently captured than attacked." The most prominent objects which now mark its site are the *Castel Giubileo* on the rt., and the *Villa Spada* on the l. of the road. The Villa Spada stands on a projecting tongue of land, supposed to be the site of the villa of Phaon, where Nero destroyed himself, and near to which, at a much remoter period, Mettus Fuffetius, the treacherous leader of the Alban forces, took his station to witness the battle between Tullus Hostilius and the troops of Veii and Fidenæ. Castel Giubileo occupies the site of the arx or citadel of Fidenæ; below it towards the river some sepulchral excavations are seen in the side of the cliff.

The plain traversed beyond Castel Giubeleo, and bordering the l. bank of the Tiber, was the scene of many a bloody fight between the Romans and Etruscans.

The road crosses the Anio by the Ponte Salario. After passing this bridge a green hill rises before us and on the rt., upon whose summit stood the city of ANTEMNÆ, of which not a trace now remains.

From here the road, rising through beds of volcanic tufa and ashes, proceeds almost in a straight line to Rome, bordered on either side by elegant villas, which it enters by the Porta

Salaria. Before reaching the gate it skirts on the l. the grounds of the Villa Albani. (See Excursions, *Handbook of Rome*, p. 312.)

14 m. ROME.

ROUTE 99.

LEGHORN TO CIVITA VECCHIA, BY THE SEA-COAST.

168½ m.

	Tuscan and Roman miles.
Leghorn to Cecina . . .	24
Cecina to San Vincenzio . .	17
San Vincenzio to Follonica .	18
Follonica to La Potassa . .	15
La Potassa to Grosseto . .	15
Grosseto to Orbetello . . .	30
Orbetello to Montalto . . .	24
Montalto to Corneto . . .	12
Corneto to Civita Vecchia .	12
	167

The new road along the coast of Tuscany, called the Strada del Littorale, has been constructed of late years by the Tuscan government as a part of the extensive improvements in the Maremma. The route, however, ought not to be attempted between the beginning of June and the end of October, during which period the malaria compels even the people of the country to desert the coast; nor at any season by persons who are not inclined to put up with inconvenience and discomfort: indeed it offers few attractions for any class of travellers, the interesting sites upon it being more easily reached from other points than from Leghorn. There are no post-horses on it, and the Inns in general are so bad as scarcely to deserve the name. There is a diligence that leaves Leghorn (with a good open cabriolet) every evening at 5 P.M. for Follonica, and 3 times a week at the same hour for Grosseto and Orbetello.

Before starting from Leghorn the traveller will do well to take provisions for the journey.

The road, soon after quitting Leghorn by the Porta di Maremma, crosses the Rio Maggiore, and then proceeds along the base of the group of hills, on one of which is situated a celebrated Sanctuary of the Virgin, much venerated by the seafaring population, the Madonna di Monte Nero. At first these hills are covered with villas; but those which follow gradually become bare of everything except myrtle, lentiscus, and Spanish broom. Near the 12th milestone is a neat-looking Locanda not far from the Promontory and *Torre di Castiglioncello*. 1 m. beyond it the road enters the plain, and soon afterwards crosses the river Fine by a good bridge. At Collenzano, 1 m. before reaching the river Cecina, it is joined by the road from Pisa, and by that from Volterra (24 miles), the latter descending along the rt. bank of the river: the Cecina is crossed near some ruined iron-works (la Magona), about 2 m. to the westward of which it empties itself into the sea at the small village of San Giovanni. At this point the milestones take up the distance from Pisa, so that the traveller must henceforth deduct 8 m. from the distances marked on them, which will give very nearly those from Leghorn.

24 At *Cecina* there are 2 *Inns*, L'Europa and the Albergo di Colle à Mezzano, the latter tolerably clean and moderate for such accommodation as it affords. This is sometimes made the first sleeping-place out of Leghorn by the vetturini, though, with good horses, it is possible to push on another stage to

17 *San Vincenzio*, where beds can also be obtained. San Vincenzio is the most convenient point from which the traveller can visit the ruins of POPULONIA, the naval arsenal of Etruria, the great mart of her commerce, and the powerful city which Virgil represents as sending 600 warriors to assist Æneas. As it was ruined in the time of Strabo, it is not surprising that there are very few remains now visible. These are situated on a little isthmus on the coast, about 10 m. from San Vincenzio, from which there is a good road; and from Populonia it is possible to proceed in a carriage to Piombino,

6 m. distant, over the mountains which form its promontory, and from Piombino through the sandy tract of pine forest called the Tombolo to Follonica, 15 m. farther; in wet weather, however, the road through the Tombolo is not practicable for vehicles; indeed the least fatiguing mode of reaching Follonica from Piombino will be by a boat, which in ordinary weather will perform the voyage in less than 3 hours. Populonia is distinguished from a considerable distance by its picturesque feudal castle, with machicolated battlements and turrets. Of the ancient city the walls alone remain, and are traceable for about 1½ m. on the summit of the hill. The largest masses are on the W., and are built in horizontal courses, though the blocks are so much more irregular than usual in Etruscan masonry as to give the walls in places a polygonal appearance. The blocks vary from 1 to 7 feet in length. Within the walls there are 6 vaults, supposed to be the remains of an amphitheatre, a mosaic representing fishes, and some reservoirs, all of the Roman period. A few tombs are found in the slopes of the hill; and in a dense wood, half a mile S. of the walls, are some circular vaults in the sandstone cliffs called "Le Buche delle Fate." On the hill to the E. are several tumuli, some of which, called "Le Grotte," were opened in 1840, but they contained nothing of value, and had evidently been rifled in ancient times. PIOMBINO, though the capital of a principality which belonged to the Appiani and Buoncompagni families, but which since 1815 has devolved by treaty and purchase to Tuscany, is a miserable town of 1700 souls, including the small garrison in its citadel. It is situated on a peninsula, which shelters the small harbour of Porto Vecchio, from which vessels of light draft of water keep up a communication with Elba on stated days. The distance to Portoferrajo is 12 m., and to the N. extremity and nearest part of the island about half that distance. If the traveller who does not turn off the road to Populonia and Piombino should have slept at Cecina, he will probably make S. Vincenzio his half-way resting place on the second day, and sleep at Follonica. If, however, he does not wish to visit the latter place, he will find, before reaching the 49th milestone, the Locanda dell' Alummiere, a small and very miserable single house, 2 m. from Campiglia, at Le Caldane, the "Aquæ Calidæ ad Vetulonios" of Pliny, which still retains its hot baths, as its name imports. *Campiglia*, with its picturesque ruined castle, though lying off the road, is not unworthy of a visit. It is a town of 2000 souls, and has a very decent locanda, kept by Giovanni Dini. In the neighbourhood of Campiglia, on very doubtful authority, some of the older antiquaries placed the site of Vetulonia. There are no remains of antiquity here, though some Etruscan tombs and Roman ruins have been found in its neighbourhood. The view from the hill above the town, called Campiglia Vecchia, is one of the finest in the whole of the Maremma, extending from the island of Gorgona on the N. to that of the Giglio on the S., and embracing to seaward Corsica, Capraja, Elba, Pianosa, and Monte Cristo. Near the 53rd milestone the road crosses the river Cornia by a good stone bridge, and for a considerable distance passes through an extensive plain and the dense pine forest called Il Tombolo, abounding with thick cover of tall heath, cork-trees, myrtle, arbutus, and broom, among which the wild boar and roebuck find a shelter. Near the 60th milestone a road on the rt. branches off to

18 La Follonica, about a mile distant on the sea-coast, an industrious village and a small port, deserted always in the summer season, the seat of the Granducal iron-works, which turn out 10 millions of Tuscan pounds of metal annually. The ore is brought from the mines of Elba, and the combustibles from the forests of the mountains of the Maremma. In consequence of the malaria the works are only in operation from December until May; the iron produced is of excellent quality, and forms a considerable item of revenue to the government. La Follonica is the last station on this route upon the

coast, which travellers often make the second sleeping-place out of Leghorn; the inn is much more comfortable than the roadside one of Alummiere. Leaving Follonica by a road leading to Massa Maritima (14 m.), we quit the shores of the Mediterranean to re-enter the high road which crosses it at the Osteria Rondelli; Massa is seen from here perched upon a height to the l. *Massa* is an episcopal town of 3000 souls; but in spite of its imposing position amidst some charming scenery, it is a miserable place, with an apology for an inn, (Locanda del Sole). The cathedral, dedicated to S. Cerbone, which dates from the 13th century, has 3 tiers of arcades in its façade, and is the only object of interest in the town. The view from the hill, however, is so magnificent that it will repay a visit. The road beyond the branch to Massa traverses a long barren valley, with some clearances, and near the 69th milestone reaches

15 La Potassa, a wretched-looking locanda, where some refreshments may be obtained. About 5 m. further, a little off the road on the left, and therefore easily passed without notice, is the Locanda called "Il Gran Lupo." *Colonna*, perched upon a wooded hill on the rt., is supposed to represent Colonia, the scene of the battle of Telamon, in which the Gauls were routed A. U. C. 529. It is said to still retain fragments of polygonal walls, and some remains of Roman times. At the 77th milestone the road enters on an extensive marshy district, called the Padule di Castiglione, the Lacus Prelius of Cicero, which the government are gradually filling up by means of river deposits or *colmates*, on the plan adopted in the Val di Chiana. The road soon strikes across the plain to the E., passing the river Bruna by a wooden bridge on brick piers. At the mouth of the Bruna is the little port of Castiglione della Pescaja, busy with its anchovy fishery, and its trade in timber and salt, the latter being imported from Elba. The fortress commands an extensive view of the coast. Near the 80th milestone, lying off the road on the rt., is a locanda called "La Società," where indifferent refreshment may be obtained; beyond this the road leaving the sea-coast turns rapidly into the interior, and a drive of 9 m. over a dreary flat brings the traveller to

15 GROSSETO, the chief town of the Maremma, regularly fortified, the walls of which form a pentagon, with brick bastions and 2 gates. It is the seat of a bishop, contains a population of 2576 souls, and possesses both a cathedral and a theatre. After entering the gate, a street on the l. hand leads to the inn "L'Aquila," kept by the Vedova Palandri, which is clean and comfortable. This is usually the third sleeping-place for vetturini from Leghorn. There is a road from Grosseto to Siena, 50 m. distant, by Batignano and Paganico (on the Ombrone, the ancient Umbro). Rte. 106. A coach starts 3 times a week for Leghorn.

Before leaving Grosseto the antiquarian tourist may pay a visit to the ruins of the ancient *Rusellæ*, about 6 m. off. 4 m. from Grosseto are the sulphuretted springs called the Bagni di Roselle, where guides to the ruins may be met with. The pathway leads along the side of the hill of the Torre Moscona, which is covered with the ruins of a circular fortress of the middle ages, with large subterranean vaults of apparently a much earlier period. 2 m. beyond this is the isolated hill on which we may still trace, for a circuit of 2 m., the stupendous walls of Rusellæ, celebrated for its antiquity even by the Roman writers, and so powerful as to have been one of the 12 cities of the Etruscan League. The site has been utterly deserted since the middle of the 12th century, since which the place has become a perfect wilderness, overgrown with dense thickets of underwood, through which, in parts, it is impossible to penetrate. Many parts of the walls are unapproachable, and a large portion of the area within them appears as if it would never again be trodden by the foot of man. The walls, wherever we can approach them, are of exceeding interest; in some portions they present the usual horizontal and rectangular character of

Etruscan masonry; but on the northern and eastern sides they are formed of enormous masses, piled together in the primitive style of polygonal construction. Some of these blocks are from 6 to 8 feet high, and from 7 to 12 feet long. In some places there are traces of an inner wall more regularly built, with smaller blocks of rectangular masonry. Several gates are to be traced, and at the S.E. angle is a triple square of masonry, supposed by Micali to have been the Arx. A circular ruin, with vaulted apartments of Roman work, has been described as an amphitheatre. All trace of the Etruscan necropolis is lost amidst the dense underwood which covers the site, and the only tomb known in the neighbourhood is a square chamber covered with slabs of stone, and bearing undoubted marks of high antiquity.

The milestones end at Grosseto, and we do not meet with them again until we reach Corneto. The distance from Grosseto to Orbetello is said to be 30 m. There are 3 ferries to be passed: the first, and the most difficult, 2 m. from Grosseto, is over the Ombrone; the second, 14 m. farther, over the Osa; and the third, 4 m. beyond the latter, is over the Albegna. The boats at these ferries are bad. 3 pauls is the tariff in each of them for every kind of vehicle.

Beyond the Ombrone, and after passing the quarries of Alberese, the road traverses a wooded valley bounded towards the sea by a range of hills, called the Monti dell' Ucellina, celebrated among the sportsmen of Central Italy as a favourite hunting-ground for the wild boar. A road-side locanda called *Collecchio Nuovo* is much frequented by sportsmen during the shooting season. Upon a hill between Collecchio and the sea is a ruined castle belonging to the Marsigli family of Siena, the name of which (Bella Marsilia) still recalls the "Bella Marsigli," whose beauty induced some Turkish cruisers to carry her off to Constantinople, where she became a sultana.

At the south extremity of this range, distant 2 m. from the high road, is the sickly village of *Tulamone*, the ancient TELAMON, where Marius landed on his return from Africa, and where the Romans defeated the Gauls, B.C. 224. There is little to detain the traveller in this place: no Etruscan masonry is to be seen; but the rocks are covered with fragments of ruins, the remains apparently of Roman villas; and at Telamonaccio, on the opposite (E.) side of the bay, are some hot springs, which are supposed to be those mentioned by Pliny as existing in the neighbourhood of Vetulonia, the site of which has recently been discovered in this neighbourhood. The position of this long-lost city, on an insulated hill about 6 m. distant from the coast, renders it more than probable that Telamon was its port, as Graviscæ was that of Tarquinii, and Pyrgos of Cære. To reach the site of Vetulonia from the present road, we must either take the bridle-path which strikes off from the high road towards the l., before we reach the Osa, and leads to Magliano, or the new carriage-road which connects Magliano with the salt-works at the mouth of the Albegna.

21 m. from Grosseto we cross the Osa, the ancient Ossa. The remains of the Roman bridge, by which the Via Aurelia was carried over the river, are still visible in some vast masses of masonry lying in the stream. 4 m. further, we cross the Albegna, the Albinia of the Itineraries.

At the mouth of the Albegna are the *Saline* or salt-works, from which the grand ducal government in 1842 constructed a high road to *Magliano*, a village of 300 souls; the ruins of whose mediæval castle form a picturesque and striking object as we approach it. Magliano lies about 10 m. from the high road, but, as it is destitute of accommodation for the traveller, it must be visited *en route* either to Grosseto or Orbetello, unless indeed the roadside locanda of Collecchio be made the headquarters for this excursion. During the operations for the new road, Signor Pasquinelli, the engineer, in exploring the district for materials for his foundations, discovered beneath the surface the walls of an ancient city, which supplied him with the stones necessary for his purpose. These he destroyed as

soon as they were excavated, but as the quantity he required was considerable, he was compelled to lay bare the whole circuit of the walls.

By these operations, destructive as they were, was brought to light a long-buried and forgotten city, which Mr. Dennis has identified with VETULONIA, one of the most ancient and powerful cities of the Etruscan League. The form of the city, as traced by Signor Pasquinelli, was that of an irregular square, rather more than 1¼ m. in length, and ⅔ m. in breadth; the whole circuit of the walls being upwards of 4 m. The blocks of stone of which the walls were built were found in many places overturned and mingled with fused metal and burnt matter, as if the city had been destroyed by some violent catastrophe. The blocks, however, had been put together without cement in the horizontal manner; and though generally of comparatively small size, there were some among them 9 or 10 feet in length. In the course of these excavations several bronzes and earthen vases were dug up, which sufficiently proved the Etruscan character of the site; and, beyond the walls, some tumuli, encircled with masonry at their base, were discovered and destroyed during the progress of the road. On some of the neighbouring heights several painted tombs had been opened by various explorers long before the existence of the city was ascertained, and there is little doubt that much more would be brought to light by judicious excavations.

As we approach Orbetello, and indeed for some miles along the road between the Osa and Albegna, we command very striking views of the noble promontory of Monte Argentaro, the Mons Argentarius of the ancients, with its double peak, one of which is crowned by the Passionist convent of Il Ritiro. Within the northern bay of this headland is the fortified port of San Stefano, to which a road leads from the Bocca di Albegna, along one of the necks of sand by which Monte Argentaro is united to the mainland. At the south-eastern base of this mountain is the fortified harbour of Port' Ercole, the Portus Herculis of the ancients. This and all the other small ports on this coast are actively engaged in the tunny fisheries, and many of the towers which are seen upon the coast are used to watch the shoals during the fishing season. Immediately at the back of Monte Argentaro, and separating it from the mainland, is the great salt-lake or lagoon, the cause of the malaria in the surrounding country during the summer, and which at other seasons supplies it with fish, which are caught at night by the harpoon and lights. The high-road runs along its eastern shore, and by a détour of 2 m. reaches,

30 m. ORBETELLO, a fortified town of 3000 souls, built on the long and sandy neck of land which here projects into the lake. There are 2 *inns* here, the Locanda dell' Ussero, and the Chiave d'Oro, both very indifferent. One of them is usually made the fourth sleeping-place from Leghorn. The fortifications of Orbetello, which are on the land side, were built chiefly by the Spaniards in the 17th century. The sea-wall, which protects it on the side of the lagoon, rests upon stupendous masses of ancient masonry, whose polygonal blocks, put together without cement, bespeak at once their very ancient character. On the sandy isthmus, between the glacis or the "Spalti" and the mainland, several ruins of Etruscan tombs have been discovered, from which sarcophagi, vases, and bronze articles have been obtained. Orbetello will be the best place from which the traveller can visit the Monte Argentaro, which to the geologist particularly offers many objects of interest, &c. The Inn, although inferior to that at Grosseto, is much better than the miserable Locanda at S. Stefano. A well-appointed diligence now plies between Orbetello and Leghorn, performing the journey in 19 hrs.

No traveller should leave Orbetello without devoting a few hours to visit *Ansedonia*, the site of the ancient city of COSA, the Cosæ of Virgil, who mentions it among the Etruscan cities which sent assistance to Æneas. It is only 5 m. from Orbetello, and the high-

road to Montalto and Civita Vecchia passes close to it. It is situated on the summit of an isolated hill on the sea-shore, at the extremity of the sandy isthmus which separates the lake of Orbetello from the sea. The ascent to the summit is about a mile, and is by the ancient pavement. The walls are more perfectly preserved than those of any other ancient city in Italy; they are about 1 m. in circuit, and exhibit 2 distinct kinds of masonry—the upper portion being in horizontal courses, like those of the Etruscan cities generally; the lower being of huge polygonal masses of limestone, fitted together with the utmost nicety, and without cement. The walls vary in height from 12 to 30 feet, and in thickness from 5 to 6. At intervals they are strengthened by towers from 20 to 40 feet square; 14 of which may be still traced, no less than 11 occurring in the 2 sides which faced the sea, and was therefore more open to attack. The outer side of the walls has been worked down to a smooth surface, but the inner one has been left in its rough state. There are 3 double gates, situated in the northern, southern, and eastern walls; the latter is the most perfect, and exhibits in high perfection all the peculiarities of structure for which Cosa is remarkable. Like the great gate of Arpino, those of Cosa have probably been covered with flat slabs of stone, or have had lintels of wood. In the S.E. angle the ground rises into a small plateau, which must have formed the arx or citadel of the city. On this height may be recognised 3 or 4 specimens of masonry, of as many different periods; the lowest being polygonal, like the city walls; the next Etruscan; that which follows, Roman; and the most recent mediæval. The polygonal architecture of Cosa was long considered to be the only example of that style within the limits of ancient Etruria; and considerable controversy has been carried on by the Italian and German archæologists in regard to its antiquity. The Italian antiquaries, with few exceptions, regard Cosa as a more recent Etruscan city than Cortona, Volterra, Tarquinii, and others in which the horizontal style is found in its greatest purity; and have therefore concluded, with reason, that its polygonal substructions do not denote that high antiquity which it was formerly the fashion to attribute to all places where polygonal constructions existed.

Orbetello is a convenient place from which to make an excursion to the ruins of SATURNIA and SOVANA. Saturnia is 30 m. distant; the road ascends the valley of the Albegna by its l. bank, and is practicable for carriages as far as Montemerano, whence a bridle-path of 8 m. leads us to Saturnia. Another bridle-path of 10 or 12 m. across the mountains leads to Sovana and Pitigliano; or if the carriage-road be preferred, an excellent road of 17 m. leads from Montemerano to Manciano and Pitigliano, where the traveller may obtain accommodation at the Casa Bertocci. From there he may proceed to Civita Vecchia, visiting the Ponte della Badia (Vulci), Toscanella, and Corneto. All these places, including Saturnia and Sovana, and the roads by which they may be reached, are noticed in detail in our Excursions to the Etruscan Cities, at the close of the *Handbook of Rome.*

The owners of the diligence from Leghorn will make the necessary arrangements for conveying parties on to Civita Vecchia, provided a sufficient number offer to complete a carriage full.

Leaving Orbetello for Civita Vecchia, the road passes at the bottom of the hill of Cosa or Ansedonia, and along the Lago of Burano on the rt.; at the distance of 15 m. the river Chiarone is reached, and the Tuscan dogana, a large house with plenty of rooms and beds, but no *cuisine.* 9 m. further along an indifferent road the river Fiora is passed, from which a steep ascent brings us to

24 m. *Montalto,* the ancient Forum Aurelii, now the Papal dogana, a miserable town with dark, crooked, narrow streets, and an indifferent Locanda, in the Piazza, kept by Cesarini. The charge for barriers here is very heavy, as it is everywhere on entering the Papal States.

From Montalto the traveller can more

easily visit than from any other point on this road the ruins of the ancient Vulci, the Ponte della Badia, and the more recent Roman ruins about Musignano and Canino. From Montalto upwards the banks of the Fiora are very picturesque, especially as we approach the Ponte della Badia: the distance from Montalto to the latter is less than 8 m., and may easily be performed on horseback, but ought not to be attempted, from the insalubrity of the climate, *between the middle of May and October*.

The road, after leaving Montalto, is very hilly. 3 miles beyond it we cross the Arrone; and 7 m. farther, before reaching the river Marta, we pass on our rt. hand, upon the coast, the site of *Graviscæ*, the ancient port of Tarquinii, now marked only by some blocks of tufa and broken columns, and by a magnificent arch 14 feet in span, called the Pontone, which formed the mouth of a water-course, and opens into an embankment of massive masonry which was probably the quay of the Etruscan port. Beyond the Marta, on the coast, is *Porto Clementino*, a small harbour for the export of salt and grain, which is full of bustle in the winter, but in summer deserted on account of the malaria.

Immediately after crossing the Marta the road passes at the bottom of the hill on which Corneto stands, but does not enter the town. (Corneto is described in our Excursions from Rome.) At the junction of the branch-road leading to the town is a wretched locanda; but there is a very tolerable inn at Corneto itself. The road from this point is in good repair; less than midway between Corneto and Civita Vecchia it crosses the Mignone, not far from the embouchure of which is *Torre Bertaldo* or Sant' Agostino, which marks the site of Rapinium,—the scene of St. Augustine's being reproved by the angel for entertaining doubts on the subject of the Trinity.

CIVITA VECCHIA (*Inns:* Orlandi's Hotel, near the landing-place and Diligence-office, Custom-house, &c.; the best, but charges exorbitant. The same system as practised in some of the hotels at Rome, of insisting on payment in silver has been introduced here, and ought to be resisted by travellers. Hôtel de l'Europe, not so good, but more moderate). *It will be better to have as little to do as possible with hotels here.* During the time necessary for getting his passport signed and his luggage cleared at the Custom-house, the bachelor traveller may obtain his breakfast at the Café adjoining the Diligence-office. Civita Vecchia has acquired more importance and activity of late years than it ever could have been expected to do, owing to the increase of steam navigation on the coast of Italy. A large proportion of travellers land here on their way to Rome; and all the lines of steamers between Marseilles, Naples, Malta, and the Levant call at it on their outward and homeward voyages. It may be stated that a vessel going either way reaches Civita Vecchia every second day; those most to be depended upon for punctuality are those of the French *Messageries Impériales*, carrying the Government mails, which arrive every Thursday morning from Marseilles, starting at 1 P.M. for Naples and Malta on the same day, and on Sunday morning from Naples and the Levant, and sailing for Leghorn in the afternoon. A direct steamer, belonging to the same company, to and from Marseilles, performing the voyage in about 32 hours, leaves Marseilles at 10 P.M. on Thursday, and is due at Civita Vecchia at 7 A.M. on Saturday, so that the passengers can easily reach Rome on the same evening, returning to Marseilles on the Fridays; and the Neapolitan Company's boats, which are well appointed and comfortable, perform the same direct voyage, arriving at Civita Vecchia on the Wednesdays, returning to Marseilles every Tuesday morning, after the arrival of the diligence from Rome; during the spring extra steamers frequently sail from Civita Vecchia for Leghorn at daybreak, enabling the traveller to see the Tuscan coast by daylight and to reach Leghorn in 12 hours.

Although the principal port of the Papal States on the Mediterranean, Civita Vecchia has no great commercial importance, its transactions being exclusively connected with the supplies

to the capital. The import trade consists chiefly of coal for the supply of the steamers calling here, and of colonial produce from Leghorn; the exports are few—a small quantity of grain from the neighbouring districts, and works of art collected at Rome during the winter by the foreign visitors. Since the commencement of last year Civita Vecchia has been declared a free port, which may add to its commercial importance.

Considerable amelioration has been recently introduced as to landing at Civita Vecchia and proceeding to Rome, the annoyances experienced formerly by the traveller, which caused such universal and well-merited complaint, having been to a great degree removed. Passengers are not permitted to go on shore until the captain of the steamer has exhibited his papers, and until the passports have been examined, an operation which occupies from one to two hours, according to the number of passengers. The charges for boat-hire and porterage have been fixed by a regulation of the delegates, on the 1st of January 1857, and the money for the boat-hire is paid to an agent on landing and embarking, which saves much bickering: for one person with his luggage the fare is 1 franc, and half a franc for every additional member of a family included in the same passport. These fares are nearly double if the landing takes place from a steamer lying outside the port, but which rarely is necessary. The charges of the porters are also fixed, from the landing-place to the Custom-house: for each passenger 1 franc, and an additional half-franc for each individual of a family; should the number of persons of a family or included in the same passport exceed three, then a general charge of 3 francs is made for all. The charge for embarking and conveying carriages has also been fixed and reduced, viz. from the steamer to the quay and landing them from 35 to 25 pauls for berlines, coaches, &c.; from 23½ to 16½ for light open calêches; and for conveying horses ashore 7½ pauls; for conveying carriages from the landing-place to the Dogana or any part of the town, including the luggage on them—for heavy carriages 12 pauls; for open or lighter ones 8. The fees to the laquais-de-place for his services have also been set down at 1 franc in the new tariff, but the traveller will add to this, which is perhaps too low, according to the services rendered. And here we may state that Antonio Cavallieri is an excellent servant of this kind, speaking English and French, and strongly recommended by the British and American Consuls for his honesty and civility.

Luggage is examined at the Custom-house; and here, as elsewhere, a small fee will much facilitate matters; it is advisable to have each packet *plombed*; for which a small sum is charged, 3 baiocchi for each parcel; but a most exorbitant and gross one of 1 paul for the porters who perform the preliminary operation of cording; it may save delay at the gates of Rome, and especially another examination at the Custom-house there.

As to *passports*, no person is permitted to land who has not obtained the visa of a Papal consular agent at the port he has sailed from; this applies even to persons who may wish to go on shore for a few hours when the steamer is lying in the harbour. Travellers for Rome must obtain the visa of the consul of their country at Civita Vecchia before the police will sign it for the capital: that of the British consul costs 2½ francs, that of the American 1 dollar, but which is likely soon to be reduced. Persons arriving from Rome, and who have had their passports viséd by the Roman police and the consul of the country to which they are proceeding, will only require a visa to embark from the local police, which costs 1 paul, and can be always obtained in time for the sailing of the vessel.

The *Port*, with its massive construction, is one of the most remarkable works of Trajan, and as the "Portus Trajani" it is well known by the description of the younger Pliny. Though the moles, quays, and fortress which we now see were erected after the destruc-

tion of the town by the Saracens in the 9th century, their foundations are Roman. Civita Vecchia was made a free port by Clement XII.; its fortress was begun in 1512 by Julius II., from the designs of Michel Angelo, and finished by Paul III. The walls of the town were built by Urban VII. in 1590. The brightness of the ramparts and the lazzaretto, and the massive architecture of the buildings around the harbour, give it a striking appearance as we approach it by sea.

Civita Vecchia is the capital of the smallest province of the Papal States, having a pop. of 20,700, that of the town being 7823. It occupies the site of the Roman settlement of Centumcellæ. On the destruction of that town by the Saracens in 828, the inhab. removed to a position farther inland, but returned to the former site in 854, from which circumstance the name Civita *Vecchia*, or the old town, is said to be derived. It was made an episcopal see by Leo XII. in 1825, being now united to the more ancient diocese of Porto and Sta. Rufina. The *prisons* of Civita Vecchia are said to be capable of holding 1200 persons, and the number in confinement is seldom much below that amount. A large proportion of the criminals recently confined there had been guilty of homicide, one-fifth of whom were under sentence of imprisonment for life, and nearly one-half for the term of 20 years.

Numerous antiquities and coins have been found in the vicinity of the town. About 3 miles distant are the *Bagni di Trajano*, mineral springs, mentioned by Pliny as the Aquæ Tauri. The aqueduct, constructed on the foundations of that built by Trajan, by which water is conveyed from sources situated at a distance, it is said, of 23 m., is a remarkable work. At La Tolfa, 12 m. distant, are some lead and iron mines, and near it the Alumiere, or alum-works, which formerly gave a considerable sum to the treasury.

Civita Vecchia is a convenient point from which the traveller can visit the Etruscan cities of South-Western Etruria; on the day of landing he will have plenty of time to proceed to Corneto, 13 miles distant, and return on the same evening; from Corneto he can proceed to Viterbo (there is a public conveyance on Tuesdays, Thursdays, and Saturdays, at 7 A.M.), visiting on the way Bieda and Norchia; or, if he limits his tour to Corneto, he can on the following day, and on his way to Rome, diverge to Cervetri, and reach the Eternal City betimes on the same evening. A *calessa* for a single person to Corneto costs 2 dollars; a covered carriage with 2 horses 2½ to 3 dollars; the time employed in going and returning 2 hours each way, so that in 6 hours, including the time necessary to visit the tombs, the excursion may be completed.

There is little to detain the tourist at Civita Vecchia. In the entrance-hall to the Police and Passport-offices, at the Rocca, or old castle near the N. extremity of the town, are some Roman inscriptions found about the town; a good Roman milestone, in cipollino marble, bearing the number XXXIV., which stood on the Via Aurelia; and 3 large Etruscan sarcophagi, with recumbent figures and inscriptions in the Etruscan character on the lids. Signor Guglielmi, a rich landowner, has some Etruscan urns, found near Montalto: and Signor Bucci, in the Piazza San Francesco, has a collection of vases, bronzes, and antiquities generally for sale: his prices are said not to be exorbitant.

ROUTE 100.

CIVITA VECCHIA TO ROME.

48 Roman miles.

	Posts.
Civita Vecchia to Santa Severa .	2
Santa Severa to Palo	2
Palo to Castel di Guido . . .	1½
Castel di Guido to Rome . . .	2
	7½

Regular post diligences leave Civita Vecchia daily at daybreak and at 7 P.M. for Rome, performing the journey in from 7½ to 9 hours, fares 24 pauls or 13

fr.; and supplementary carriages, and at the same rates, are despatched after the arrival of every steamer, and as soon as the passengers have gone through the Custom-house and passport formalities, seldom completed before 12 o'clock. Persons, however, who may wish to proceed to Rome at their own time, can hire a post diligence, the charge, depending on the number of passengers, being nearly as follows: — A carriage for 3 or 4 persons, 119 pauls; 5 persons, 186; 6 persons, 220; 8 persons, 279; 10 persons, 340; 12 persons, 372: all charges of conductors, postboys (except the extra *buonamano*), tolls, &c., included. This mode of proceeding to Rome, whilst little more expensive than by the ordinary diligence, is best suited to families, who, having previously obtained through their bankers at Rome a *lascia passare, will be taken direct to their hotel, instead of undergoing a second visit by the Custom-house officers at the Diligence-office.* It will also enable persons to stop at Santa Severa, to visit Cervetri, and to leave Civita Vecchia at their own hour. By adopting the latter mode, travellers will be able to get off earlier, to perform the journey more rapidly, and to reach Rome at an early hour in the evening—the last half nearly of the journey being performed in the night by the diligence, in winter, which rarely gets to Rome before 9 o'clock. There are also plenty of vetturini always ready to start, who convey passengers to Rome for 16 pauls; but as they do not change horses, they are obliged to rest at Palo, and therefore seldom perform the whole journey in less than 12 hours.

The road between Civita Vecchia and Rome runs near to the sea-coast for one-half of the distance, as far as Palo; on leaving the town it traverses, for the first 5 miles, a bare country at the foot of the W. prolongation of the range of hills of La Tolfa, as far as Cape Linaro, on the point of which is the Torre Chiaruccia, which stands near the site of the Roman station of Castrum Novum, of the Via Aurelia; here the road makes a sudden bend to the E., the whole bay of the delta of the Tiber opens, and on a clear day the Alban mountains and the more distant Volscian range, and even the far-away Circean promontory, may be descried on the distant horizon. If the voyager be not pressed for time, he may visit an Etruscan site between this and Santa Marinella, the *Puntone del Castrato.* Santa Marinella is a mediæval castle, near the site of the ancient Punicum, overlooking a small cove where fishing-boats find a shelter from westerly winds. The traveller arriving from the north will see the first date-palm growing out of doors in the garden of the castle. Immediately beyond it, and close to the road on the L., is a fine ruin of one of the Roman bridges by which the Via Aurelia crossed a small stream; it is built of massive blocks of stone, and is still in tolerable preservation. Several small rivers are crossed between this and Santa Severa, the largest descending from a wide valley in the chain of La Tolfa, on our left.

2 *Santa Severa.*—The post-house is at a short distance from the old Castle, a very picturesque fortress of the middle ages, originally a stronghold of the Counts of Galera, then of the Orsinis, and now belonging to the Hospital of San Spirito at Rome. The square Castle, with its towers and detached *donjon*, is a good specimen of the military construction of the period: round these extends a wall with turrets. Santa Severa occupies the site of Pyrgos, the port and naval arsenal of Agylla or Cære, the "Pyrgi Veteres" of Virgil. It was celebrated at a very early period for its temple of Juno Lucina or Leucotea, which was plundered 391 years before our era by Dionysius of Syracuse, who carried off an immense amount of gold, the accumulated offerings at the shrine of the goddess. It was notorious also as the head-quarters of the most cruel pirates of ancient times—the prototypes of the modern Barbary rovers, and of their no less unprincipled successors, the modern Greek pirates of the Egean. In the substructions of the mediæval castle may be seen some fragments of polygonal masonry, supposed to form a part of the quadrangular enclosure by which

the ancient town was surrounded. Leaving Santa Severa, we cross several small streams for the next 6 m. The picturesque hills on the l. are those of Il Sasso, at the foot of which are the mineral waters of the same name, the Aquæ Cæretanæ of the Romans, and which derive their modern appellation from a remarkable bare crag, Il Sasso, close by. The square tower on the sea-coast to the rt. is the Torre Flavia: near it are some Roman ruins. At 1 m. beyond the Ponte di Zambra, 4 before reaching Palo, a road branches off on the l. to Cervetri, which is easily recognised by its church and convent of St. Agostino, at the foot of a thickly wooded hill; and soon after we cross the river Vaccina, which descends from the hills of Bracciano, passing in a deep ravine under the modern village and the site of the ancient Agylla. It was on the banks of this stream, the Cæritis Amnis of the Æneid, that Virgil tells us his hero received his "god-wrought arms" from Venus:

> "Clypei non enarrabile textum,
> Illic res Italas, Romanorumque triumphos,
> Fecerat ignipotens."

Soon after another stream, the Sanguinara, is crossed, and the road, taking a sudden bend towards the coast, brings us to Palo.

2 *Palo*, a small village on the seashore, occupying the site of Alsium, a dependency of Cære, where Pompey and Antoninus Pius had villas; the only ruins are of the Roman period, and connected with the ancient Port. Close to the town is a castle of the 15th cent. and a villa, both belonging to the Odescalchi family. The roadstead is open, and only frequented by fishing-boats and a few feluccas which bring iron from the Tuscan smelting works at Follonica to supply the forges at Bracciano, 15 m. distant. The *Inn*, opposite the post-house, is very indifferent, and the charges so exorbitant that no one should sit down without making his bargain; it may be made a resting-place for those who wish to visit Cervetri, 7 m. off (by the carriage-road), and light vehicles can be obtained at it for the excursion. Sleeping here, however, after the 1st of June ought to be avoided on account of the malaria, which manifests itself here at a very early period in the summer. The description of the Etruscan remains about Cervetri will be found under the head of Excursions from Rome, at the conclusion of our description of its environs. Leaving Palo, the road diverges from the coast-line. 1 m. beyond it is the old post-station of Monterone, close to which are the large Etruscan Tumuli called the Colli Tufarini, from the masses of tufa or coarse limestone of which they are formed. Some of these mounds were opened in 1838, and proved to be very ancient Etruscan sepulchres; they formed probably a part of the necropolis of the neighbouring Alsium. Beyond Monterone the Capino stream is crossed at the Osteria of Statua, the station of Ad Turres, on the Via Aurelia, with ruins of a mediæval castle. There is a ruined sepulchre and walls of *opus reticulatum* on each side of the bridge. A m. farther is Palidoro, on a considerable stream which has its source in the hills behind Bracciano: the large farm buildings and ch. near it, and on our l., belong to the Roman Hospital of S. Spirito. To the l. of Palidoro is the Selva la Rocca, where several fine specimens of Etrusco-Greek work were found in 1840. The ruined tower of Torrimpietra, 1 m. still further on the l., is the supposed site of Bebiana, marked on the Peutingerian map; and the woods on the rt. extending to the coast, the modern Macarese, the Fregenæ or Fregellæ of Etruscan times. From this point a gradual ascent commences, and the rest of our route to Rome consists of ascents and descents, passing across a series of *plateaux* and longitudinal valleys, which constitute the rising ground that borders on the rt. the Tiber and its valley. 4 m. from Palidoro a steep descent brings us to the valley of the Arrone, covered at certain seasons with luxuriant vegetation, and presenting from its numerous trees all the appearance of English park scenery. The river Arrone, which is the natural outlet of the Lake of Bracciano, empties itself into the Mediterranean near Macarese; it is here spanned by an ancient bridge of good

construction. From the Arrone an ascent brings us to

1½ *Castel di Guido*, a possession of the house of Orsini, which is supposed to be on the site of Lorium, the scene of the early education and death of the Emperor Antoninus Pius, although some antiquaries place this imperial villa with more reason a little farther on, at Bottaccia in the subjacent valley. At the Osteria di Malagrotta we cross the stream of the Aquasona; another ascent and descent bring us to Maglianella, and the Magliano, which empties itself into the Tiber below Rome; ascending from thence we soon reach the first plantations of vines and general cultivation three miles from the gates, near which the modern road branches off to the l. from the Via Aurelia, the latter continuing in a straight line to the Porta S. Pancrazio, under the walls of the Villa Pamfili; a mile farther the line of aqueduct of the Aqua Alseatina, the modern Aqua Paola, is crossed by the post-road; a valley soon succeeds, followed by a corresponding ascent, at the top of which we find ourselves in face of the bastions of the Vatican. It was at this spot that the French army met such a serious and unexpected check on their approach to Rome in April, 1849, when they were obliged to retreat before a few pieces of cannon judiciously placed and well served by a set of brave fellows, posted in the gardens of the Pope at the western angle of the bastion of the Vatican. From this point the road descends along the fortified wall of the city to the Porta de' Cavallegieri, where passports are demanded, and from whence, if the traveller be unprovided with a *lascia passare*, his carriage is escorted to the dogana, a few hundred yards beyond this gate, the meanest in appearance and the least interesting from its historical recollections of all those by which Rome is entered; and after passing the so long dreaded palace and prisons of the Inquisition, the traveller finds himself on a sudden close to the Piazza of St. Peter's, with that magnificent pile and the palace of the Vatican before him. As he traverses this splendid scene, he will soon forget the dreary road and the fatiguing journey of the last 8 hours: advancing from thence he enters the Borgo, having the great hospital of S. Spirito on his rt., and passes before the Castle of St. Angelo, and over the Elian Bridge, from which he for the first time descries the muddy waters of the Tiber: here, however, all his illusions of Roman grandeur will momentarily cease; a dirty, narrow street, so unlike those he has already passed through, and so unworthy even of modern Rome, conducts to the Corso and the quarter usually frequented by our countrymen in this capital of the Christian world.

[The country traversed between Civita Vecchia and Rome is interesting also in a geological point of view, and it may be useful to tell the scientific traveller who may visit Rome for the first time the nature of the strata he will meet on this, perhaps, his entrance into Southern Italy. Civita Vecchia, and the country as far as Sta. Marinella, consist chiefly of strata of that species of sandstone called Macigno and Pietra Serena by the Tuscans, and which our eminent countryman, Sir R. Murchison, has shown to be contemporaneous with the Eocene or older tertiary strata of Northern Europe. The great plain of Palo, Santa Severa, &c., extending from the ridge of the hills of La Tolfa and the S. of Bracciano to the Mediterranean, is overlaid by a thick mass of *travertino*, or concretionary limestone, of recent origin, and of the formation of which mineral the waters of Sasso and Stigliano show the still existing cause; nearer the hills of Bracciano the soil is formed of red volcanic tufa, as may be seen in the ravines under ancient Cære. The ranges of hills extending between Palidoro and the valley of the Tiber at Rome are a continuation of those which may be traced along the entire valley of that celebrated river, from where the Paglia and Nera empty themselves into it on the N. to Ponte Galera opposite to Ostia on the S.: the inferior portions consist of beds of tertiary or subapennine marls of the Pleiocene period, surmounted by sands, in some places abundant in marine

shells, and capped with horizontal strata of volcanic tufa, deposited evidently in the midst of waters, and probably of the same sea which furnished the subjacent marine deposits. The tertiary marls may be seen in all the valleys which the road traverses, whilst the intervening plateaux consist of volcanic dejections. It would appear, as the tertiary deposits cease entirely E. of the valley of the Tiber, that the depression in which that celebrated river now runs, and in which the Capital of the Roman world is situated, is the result of an extensive fracture, or as geologists call it a *fault*, which has thrown up the marine strata along its right bank high above their original level. It is well known to the geologists of Rome how these marine Pleiocene strata constitute the greater portion of the heights of Monte Mario, of the Vatican and Janiculine hills.]

ROUTE 101.

FLORENCE TO ROME, BY S. GIMIGNANO, SIENA, AND VITERBO.

About 200 m.

The completion of the railroad from Florence to Siena has rendered this route more available to travellers: as regards actual distances it is the shortest of the two great post-roads to Rome, and may easily be performed in 3 days from Siena with post-horses, and in 4 by vetturino.

A diligence runs 3 times a week between Florence and Rome, performing the journey in 32 hours, including a stoppage of 2 hours at Siena. Passengers leave Florence by the morning train at 7 A.M., and Siena at 1 P.M., arriving at Rome the following day at 7 P.M. The fares (13½ and 12½ scudi for coupé and intérior from Siena) are exorbitant (*5d.* per English mile), considering the distance and the slow mode of travelling. The diligence has the advantage over the malleposte of passing only one night on the road, and of travelling over the most interesting portion of it by daylight.

The Malleposte from Florence to Rome takes 2 passengers; it leaves Florence every evening, and arrives at Rome by daybreak on the next morning but one. Fares from Siena, where places can be secured and passengers join it—84 francs or 150 pauls. By this conveyance 2 nights are passed on the road.

Persons disliking railway travelling, or who, having their own carriages, may prefer the high road, can reach Siena by post in 7, and with vetturino horses in 10 hours, by Rte. 102.

The traveller, by leaving Florence early, will arrive at Siena before 11 A.M., which will afford him time to see the city, and to leave on the day following by diligence or vetturino for Rome.

Another facility which the railroad affords is to enable the tourist to visit the interesting sites of Certaldo, the country of Boccaccio, and the very curious town of St. Gimignano, and in a summer's day to reach Siena on the same evening.

Railway trains for Siena leave Florence 3 times a day in summer, at 7 and 10.30 A.M. and 5.30 P.M.; and in winter at 7.40, 11.0, and 4.30 P.M., performing the journey in 3½ hours: fares, 1st class, 10½ pauls; 2nd class, 7¾: the carriages of the latter class are good, clean, and comfortable.

The station of the Leopolda Railway at Florence is outside and close to the Porta al Prato, the gate leading to the Cascine; the line is the same as that to Pisa and Leghorn (see *Handbook for Northern Italy*, Rte. 42) as far as Empoli, from where the branch to Siena ascends the Val d'Elsa: on leaving the Florence station, the line runs parallel to the Arno, along the north side of the Cascine, passing afterwards by the populous village of Brozzi to

San Donino Stat. The country between this and the next stat. is a perfect garden, in one of the most productive regions of the valley of the Arno; the river Bisenzio, which descends from the Apennines, and passes by Prato, is crossed by a handsome bridge, before arriving at

Signa Stat. The villages of Signa on

the right bank of the Arno, and of Lastra on the left, are connected by a bridge; these two towns are the centre of the straw plait manufactory. Soon after leaving Signa, the rly. crosses the Ombrone river from Pistoia, and enters the narrow ravine or gorge of La Gonfolina, by which the middle valley of the Arno or that of Florence communicates with the lower one, or that of Pisa. The railroad runs close to the river throughout this ravine, and in making it great engineering difficulties had to be surmounted. At the western extremity we arrive at the

Montelupo Stat. (see *Handbook of N. Italy*). On leaving this stat. the river Pesa is crossed, where it separates Montelupo from the old post stat. of Ambrogiana. Here the Val d'Arno Inferiore may be said to commence; the rly. following in a straight line to *Empoli* stat. As passengers change carriages here, they will do well to see that their luggage is properly transferred to the Siena line. Passengers arriving from Florence have in general to wait some time before starting for Siena, until the up train arrives from Leghorn and Pisa. At Empoli the railway to Siena branches off to the l., takes a more southerly direction, and enters the valley of the Elsa at Ponte a Elsa, running parallel to the post-road.

L' Osteria Bianca Stat. During the first 2 m. of the road between Empoli and Granajuolo the town of San Miniato dei Tedeschi, with its high mediæval tower, forms a very picturesque object on the summit of hills on the rt.; the traveller who takes an interest in Tuscan agriculture will do well to visit from this stat. the Agricultural School, founded by the Marquis Ridolfi at Mileto, about 2 m. from Granajuolo, on the opposite side of the Elsa. A district rich in corn, vines, and mulberry-trees is passed before arriving at

Castel Fiorentino Stat. The town is situated on the hill to the l. of the stat., and contains a population of 2300 souls. It is the principal place in the Val d'Elsa, and in former times was one of considerable importance, commanding the high road from the Val d'Arno to Siena. Continuing along the banks of the river, through an equally fertile country, we arrive at

Certaldo Stat. Here, as at the last, the station is in the plain, and the town on the summit of a hill overlooking the river and its beautiful valley. The traveller will do well to employ the interval between two trains to visit this picturesque village, immortalized by its connexion with Boccaccio, who assumed the name of Certaldese to commemorate the country of his family. Certaldo will well repay a visit to those who take an interest in Italian history, and in the language of which Boccaccio was one of the founders. Here he spent the greater part of his life on his return from Paris, and was buried in the ch. of St. Michael and St. James, still called the Canonica.

"Boccaccio to his parent earth bequeath'd
His dust—and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who form'd the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No;—even his tomb,
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for whom!" *Childe Harold.*

"Boccaccio's sepulchre," says M. Valery, "formerly stood in the centre of the ch.; against the wall close by was the epitaph written by himself, and an additional one by his illustrious friend Colluccio Salutati, chancellor of the Seigniory of Florence. The podestà of Certaldo, Lattanzio Tedaldi, erected a more magnificent monument to him, in 1503, on the interior front of the ch., which was honourably transferred to a spot facing the pulpit on the construction of an orchestra. Boccaccio was represented half-length, holding on his breast, with both hands, a folio volume on which was inscribed *Decameron*, a singular book to be placed just facing a preacher, and a proof of liberality on the part of the clergy. The tomb has experienced the most melancholy changes. For more than 4 centuries it had been the honour of Certaldo, and had attracted many travellers to the Canonica, when in 1783 it was removed by a false interpretation of the law of Leopold against burying in churches;

the hyæna bigots of Certaldo, against whom Childe Harold and his annotator declaim, had nothing to do with it. The stone that covered this tomb was broken and thrown aside as useless in the cloister adjoining. It is said that Boccaccio's skull and bones were then exhumed, and a copper or lead tube containing sundry parchments of the same century. These precious fragments, now lost, were long preserved by the rector of the ch., who ten years after accepted a benefice in the upper Val d' Arno. It is stated by tradition that they were still at that epoch an object of curiosity to strangers, who went to the rector's house to see them. It is difficult to explain the culpable negligence that allowed the remains of Boccaccio to be lost, when we consider the unceasing popularity, at Certaldo, of this eloquent, admirable writer, this limner, so true, graceful, touching, profound, and mirthful, the perfect impersonation of Tuscan genius." Boccaccio's house, built of brick, with a small tower, was repaired in 1823 by the Marchioness Lenzoni Medici, one of the last descendants of the illustrious house whose name she bears, who "reconstructed the staircase, decorated Boccaccio's chamber with his portrait, a large fresco by Benvenuti, and a bookcase of his works. The small windows are of the time. The furniture is the oldest that could be found at Certaldo, with some imitated from paintings of that period. The lamp seems the most authentic article of the whole, as it was found in the house, and the hardness of the oil proved its antiquity. A well, a bath, and a terrace are shown, which, according to an old tradition, belonged to Boccaccio. The fragments of stone which covered his grave for more than 4 centuries was religiously collected by the Marchesa Lenzoni in 1826, and placed in this house with an inscription by her friend, Signor Giordani."

As there is little interest in the country between Certaldo and the next station, Poggibonsi, the railway continuing to run through a less fertile district along the foot of the hills formed of tertiary sandstones that bound the Val d' Elsa on the E., the tourist may make a very interesting excursion to the town of San Gimignano. The distance from Certaldo is about 8 m.; but as the road is hilly, the pedestrian would require 3 and a light gig 2 hours to reach it: vehicles for the purpose may be procured at the railway station, and on hiring them an agreement should be made that, instead of returning to Certaldo, the traveller will be conveyed to Poggibonsi: the charge for such a conveyance ought not to exceed, buonamano included, from 15 to 20 pauls. Crossing the Elsa, the road enters the valley of the Casciani torrent, from which it ascends to the hamlet of Pancale—the hills on this, as on the opposite side of the Elsa, being composed of tertiary sands abounding in marine remains.

San Gimignano, a very ancient town of about 2000 Inhab. on the summit of a hill 1260 feet above the sea. There is a clean little Inn in the town, kept by Giusti ("very civil people, where we paid 7 pauls a day, lodging and meals included, and were very well pleased" —Nov. 1855). Half a day will enable the ordinary tourist to see everything of interest and to return either to Certaldo or Poggibonsi on the same evening; but the artist will find ample occupation for days in the many fine paintings still existing in the churches. One of the most remarkable features in this strange and primitive, unaltered mediæval town is the number of lofty square towers in so small a space, from which it has received the distinctive appellation of *San G. delle Belle Torre.*

The *Palazzo Pubblico*, of the 14th century. In the Sala di Consiglio is a large fresco, painted, according to the inscription beneath, by *Lippo Memmi*, in 1317, representing the Virgin and Child enthroned, surrounded by saints and angels, with Nello Tolomei, a Potesta of the town, and the Donatario, kneeling before her, resembling the same subject by his cousin Simone in the Palazzo Pubblico at Siena, and considered his best work. It was restored in 1467 by *Benozzo Gozzoli.* Several old pictures from suppressed churches have been placed here: —a S. Bartholomew, by *Lorenzo di Nicola*

(1401); a Madonna and Child with 4 Saints, by *Taddeo Bartolo*, bearing his signature; 2 circular pictures of the Annunciation, by *Filippo Lippi;* a S. Gimignano, seated, by *Taddeo Bartolo;* and a Santa Fina, attributed to the same painter. Close to the *Palazzo Pubblico* is the Torre del Comune, the highest of the 13 towers of San Gimignano (175 feet): it rises upon an arch, under which passes a street: it was raised in 1298, from a fund to which each chief magistrate was obliged to contribute on going out of office for the privilege of having his armorial bearings affixed to it. Of the 3 bells in it, the largest, weighing 12,000 Tuscan pounds, was cast in 1328.

The Palazzo del Oriolo, now the theatre, has also a tower close to it; it is opposite the collegiate church.

Of all the towers of S. Gimignano, the most elegant are the twin Torri degl' Ardinghelli, built in the 13th century by the noble family of that name.

Of the 36 churches that formerly existed in this small town, many are now in ruins; those worthy of a visit are—

The *Collegiata*, or *Collegiate Church*, an interesting building supposed to date from the 11th century, but much altered in the 15th by Giuliano da Majano. Its original form was that of an ancient basilica. The outside is unfinished; the walls of the interior are painted in fresco.

To the l. on entering are three series of subjects from the Old Testament painted by *Bartolo di Fredi*, the father of Taddeo Bartolo, of Siena, in 1356; they were badly restored in 1745, and the original character almost destroyed. On the opposite side are corresponding series from the New Testament, commenced by *Berna* of Siena, who fell from the scaffolding while painting them in 1380, and finished by *Giovanni di Ascanio* his pupil; these frescoes also have been badly restored. Between the two entrances is the Martyrdom of St. Sebastian, with our Saviour, the Virgin, and various saints above, painted by *Benozzo Gozzoli* in 1465, and one of his best works. On the side walls are the Paradiso and the Inferno, four Cardinal Virtues, and the Almighty with the 12 Apostles and various saints and prophets, by *Taddeo Bartolo* (1393). The roof is ornamented with frescoes of the 15th century, by *Domenico da Firenze* (*Ghirlandaio?*), *Pier. Francesco di Bartolommeo*, and *Sebastian Mainardi*. The Chapel of *Sta. Fina* is remarkable for the beauty of its architecture and decorations: the altar of white marble is by *Benedetto da Maiano*, with bas-reliefs of a miracle and the death of Sta. Fina. The frescoes on the walls are by *D. del Ghirlandaio;* the lunette on the rt. represents St. Gregory announcing her approaching death to Sta. Fina, with her soul borne to heaven by angels, above; that on the l. her funeral, a very fine work of that great painter. The Evangelists on the roof, and the Saints and Prophets over the cornice and in the angles of the vault, are attributed to *Sebastian Mainardi*, a pupil of Ghirlandaio, but they have been much damaged by restorations. In the choir have been placed nine large paintings on panel from suppressed convents. To the rt. on entering are, 1st, the Virgin and Child, with angels above holding a crown and wreaths of flowers, and saints kneeling beneath, by *Benozzo Gozzoli;* 2nd, the Coronation of the Virgin, with numerous worshipping saints and angels, by *Piero del Pollaiuolo*, interesting for the fine expression of the heads; 3rd, the Descent of Christ into Hades, by *Matteo Roselli*. On the wall in front, under the window, is the Virgin and Child, with SS. Gimignano, Niccolo, M. Magdalene, Fina, and John the Baptist, by *Mainardi*, considered his best work. Turning to the l. wall, after the Coronation of the Virgin is a Deposition from the Cross by *D. di Passignano;* and, lastly, the Virgin enthroned, with the Infant Saviour holding a little bird, and various kneeling saints, considered the best work of *Tamagni* of San Gimignano. The choir also possesses some illuminated missals—one attributed to Niccolo di Ser Sozzo Tegliacci (1363), of the Sienese school; the best page (22) is San Gimignano seated in the episcopal chair,

surrounded by angels and monks. The Chapel of St. Gimignano contains an altar by *Benedetto da Majano*, greatly disfigured by modern additions. The Chapel of the Purification has a picture, the finding of the Cross, attributed to *Niccolo Sassi*. Opposite to the Chapel of Sta. Fina is that of the Conception, with frescoes, by *Niccolo Sassi*, representing the Birth of the Virgin, and St. Philip celebrating Mass at an altar, before which kneels St. Francesco di Paola. To *Sassi* is also attributed the picture over the altar. The Coronation of the Virgin, on the roof, is by *Pietro Dandini* in 1701. A fresco of the Annunciation by *D. del Ghirlandaio* is in the adjoining oratory of San Giovanni, which contains the font sculptured by *Giovanni Ciecchi* of Siena in 1379. In the *sacristy* is a bust of Onofrio Vanni by *Benedetto da Maiano*, a picture of the Coronation of the Virgin by *Matteo Rosselli*, and an interesting early marble bas-relief of the Virgin and Child.

Church of *St. Agostino*, built in 1280. Entering by the side door and turning to the rt., the fresco over the 1st altar, of St. Niccola di Tolentino, is attributed to *Vincenzo Tamagni*, and represents the Virgin and Child surrounded by Seraphim, and adored by 2 Angels, and below by SS. Niccola, Rocco, Paul the Hermit, and Antony; this lower part has suffered from damp. The picture over the 2nd altar is attributed to *Salimbeni*, and represents the Marriage of the patron Saint, Catherine of Siena. On the wall close by is a picture by *Giovanni Balducci*, of the Marriage of St. Catherine of Alexandria. The altarpiece of the Chapel of St. Guglielmo is of the 18th centy. Part of the whitewash which now covers this chapel has been lately removed, showing a portion of the ancient fresco beneath of the Birth of the Virgin, by *Bartolo Fredi*. The Chapel of the Choir was painted in 1465, by *Benozzo Gozzoli*, in 17 compartments representing the principal events in the life of St. Augustine, and is perhaps the finest of his works; some of the subjects have suffered from time, while others are still well preserved. The Chapel of the Holy Sacrament contains a painting on panel, by *Tamagni*, of the Birth of the Virgin, and on the l. wall another of the Virgin and Child, enthroned with various saints, attributed to *Benozzo Gozzoli*. Under the organ is a fresco by *Mainardi*, representing St. Gimignano blessing 3 celebrities of the town, badly restored in 1844. Over the altar of the Madonna della Grazie is a fresco of the Virgin and Child enthroned, the Archangel Michael, and another saint, by *Lippo Memmi* (1330), badly restored, or rather repainted. Near this is an elegantly sculptured marble pulpit, with a fresco in the upper compartment of a crucifix, and two kneeling monks; and at the sides two prophets in chiaroscuro, by *Tamagni*, who probably designed the pulpit. Over the Altar of St. Sebastian is a very fine fresco by *Benozzo Gozzoli*, representing the inhabitants of St. Gimignano invoking the protection of the saint during the plague of 1464. The picture on the altar of San. Vincenzo, of the Virgin and Child enthroned with saints, is by *Fra Paolo da Pistoia* (1530), a pupil of Fra Bartolommeo. Over the altar of Sta. Croce is a crucifix, with the Virgin, Saints, and landscape background, painted in fresco by *Tamagni*. In the Chapel of *St. Bartolo* at the end of the ch. is the beautiful marble shrine of the Saint by *Benedetto da Maiano*; on the l. wall and in the angles of the vault are several saints and doctors of the Church painted in fresco by *Sebastian Mainardi*. The picture of the Virgin and Child with kneeling Saints, over the altar adjoining, is dated 1494, and bears the name of *Petrus Francisci Presbyter Florentin.* The lunette over this altar contains a Pietà in fresco by *Tamagni*. The Chapel of the Hospital of *Sta. Fina* is painted in fresco by *Mainardi*. The centre lunette of the Virgin and Child is attributed to *Domenico Ghirlandaio*.

Church of *St. Girolamo*. The picture at the high altar, of the Virgin and Child with Saints, is by *Tamagni*. In the refectory of the adjoining monastery is a fresco in three lunettes, of the miracle of the Loaves and Fishes, attributed to *Poccetti*. There is also a small picture of the Nativity by *Ghirlandaio*.

Church of *St. Jacopo* belonged formerly to the Knights Templars, and dates from the 11th centy. It contains 3 frescoes of the 13th or 14th centy.

Oratory of *St. Lorenzo in Ponte* contains a fresco of the Crucifixion, attributed to *Cennino Cennini*, and a Virgin and Child, said to be by *Lippo Memini*, the angels having been added by *Cennini*.

The house of the Signori Pratellesi, in the Contrada di S. Giovanni, formerly the Convent of Sta. Caterina, contains, in a room which was anciently the refectory, a fine fresco of *Vincenzo Tamagni*, representing the Marriage of St. Catherine of Alexandria.

About ¾ m. from the city is the Church and Convent of *Monte Oliveto*, containing several good pictures. In the first chapel to the rt. on entering, the Virgin and Child with SS. Girolamo and Bernardo, and the Nativity of the Virgin on the Gradino, by *Sebastian Mainardi*. In the centre of the choir, a beautiful Assumption of the Virgin by *Pinturicchio*. In the adjoining cloister is a large fresco of the Crucifixion by *Benozzo Gozzoli*.

San Gimignano has at all periods possessed an exuberance of monastic institutions: a century ago it contained 235 monks and priests out of a population of 1300 souls; and even now, out of 2000 Inhab., there are 120 priests and friars.

There has been of late years established in the suppressed monastery of S. Dominick a Penitentiary, or House of Correction for convicted females, who are sent here from all parts of the Grand Duchy.

An interesting historical account of this very curious town, with a description of the several works of art, has been recently published by Canonico Pecori, one of the ecclesiastics of the Collegiata, 'Storia della Terra di S. Gimignano,' 1 vol. 8vo., 1853.

The road from S. Gimignano to Poggibonsi descends along the Foci torrent: the distance is less than from Certaldo—scarcely 6 miles.

Poggibonsi Stat.—A town of nearly 3000 souls, situated in the angle formed by the junction of the Elsa and Staggia torrents. There is a very fair inn here, the Aquila Nera, but a bargain must be made. Poggibonsi derives its name from the high hill, Poggio Bonzi, at the foot of which it is situated, and which is surmounted by an old castle built in the middle of the 15th century, during the wars between the Sienese and the Florentines. 4 m. S. W. of Poggibonsi is the town of Colle, to which there is an excellent road; and another to Volterra, a good deal up and down hill; it ascends for the first 10 m. to a ruined border tower, presenting several beautiful and picturesque views; from thence a long descent, and again a rise of 2 m. to Volterra. Less than a mile from Poggibonsi is the ch. of *S. Lucchese*, which has a good altarpiece by one of the La Robbias, and some interesting paintings; amongst others, in the refectory, two good frescoes by *Gerino da Pistoia*, representing the Miracle of the Loaves and Fishes. From Poggibonsi the railway follows the valley of the Staggia nearly to the source of the river: the ascent is very rapid, being about 750 feet in a distance of 16 m. 5 m. after leaving Poggibonsi the line passes the village of Staggia, with an old mediæval castle and *donjon*, on the rt., and farther on the old square castle of Monte Riggioni, which forms a very picturesque object in the landscape. All along this upper valley of the Staggia the geologist will observe very considerable deposits of travertine, not only of fresh-water origin, but interstratified in the marine beds of the tertiary marine formation. 2 m. before arriving at Siena the railroad enters a tunnel nearly a mile long (1661 yards), pierced in the hill of San Dalmazzo, which here forms the summit level that separates the waters flowing into the Elsa and the Arno on the N., and into the Ombrone on the S. A mile beyond this tunnel we arrive at the

Siena Stat., close to the newly opened Porta di San Lorenzo, which leads into the principal street of the city. Luggage is sometimes examined at the gate, but passports are only required at the hotels where travellers pass the night. The offices of the diligences to

Rome and to Chiusi are at short distances within the gate, and persons about to proceed even on the morrow by these conveyances will do well to deposit there their luggage on the way to their hotels.

SIENA. (*Inns:* the Hôtel Royal, formerly le Arme di Inghilterra, kept by Seggi, the nearest to the rly. station and diligence offices, very good, with moderate prices; Aquila Nera, also good, but in a more remote situation, but nearer the Cathedral and other sights. There are very good apartments for families in both these hotels, and the charges are reasonable. I Tre Re, a small but clean-looking inn. Il Re Moro, near the Diligence office, second-rate. There is an excellent café, del Greco, nearly opposite to the Loggia of the Casino dei Nobili.) This ancient city occupies the irregular summit of a hill of tertiary sandstone, rising on the borders of the dreary and barren tract which forms the southern province of Tuscany. The whole district bears a desolate appearance, and consists of bare clay hills capped with marine sandstone. The streets are generally narrow and irregular, frequently so steep as to be impassable in carriages, and many of them are mere narrow lanes; the smaller streets are mostly paved with tiles, in the manner described by Pliny as the "spicata testacea." The wider ones are bordered with large mansions called palaces, some of which have lofty towers and rings near the gateways. In the days when Siena, as a republic, was the rival of Florence, it contained nearly 200,000 Inhab.; the population in 1856 was 22,598, and in the more remote quarters of the city grass grows on the pavement.

Siena preserves, almost without change, the name of Sena Julia, and is supposed to have been a colony established by Julius Cæsar. Though in the heart of Tuscany, it does not possess a vestige of Etruscan antiquity. The interest of the existing city is derived from its prominent position among the free cities of the middle ages. In the early part of the 12th century it had thrown off the yoke of the Countess Matilda, and declared itself an independent republic. The nobles fell early before the power of the people, and were compelled to retire from the city. The popular party, although divided by the rivalry of their leaders, warmly embraced the Ghibeline cause; and on the expulsion of Farinata degli Uberti from Florence, all the Florentine Ghibelines who were implicated in the conspiracy with that celebrated personage were received with favour at Siena. During the hostilities which followed, the whole power of the Guelph party in Tuscany was defeated by the combined forces of Siena and Pisa, under the command of Farinata and the generals of Manfred, at Monte Aperto, about 5 miles from the city. This memorable battle, commemorated by Dante, in which the Guelphs left no less than 10,000 dead upon the field, was fought on the 4th Sept. 1260; it not only established the supremacy of the Ghibelines, but left in the hands of the Sienese the great standard of Florence, whose poles are still preserved in the cathedral as trophies.

The victory of Monte Aperto brought back to Siena a great number of her exiled nobles, who became citizens and traders, or lived as a distinct class in a separate quarter of the city, which still retains the name of "Casato." After numerous contests between the people and the rich merchants, who formed a kind of burgher aristocracy on the overthrow of the nobles, Charles IV. in vain endeavoured to acquire the *signoria;* but the city, although able to resist his schemes, was too much weakened in her principles of liberty by the tyranny of Pandolfo Petrucci and other usurpers to withstand the encroachments of the Medici, who found means to undermine and destroy the last remnant of her freedom.

It was during this last struggle that the ferocious Marquis de Marignano, whom the Grand Duke Cosimo de' Medici had employed to reduce the citizens by famine, inhumanly destroyed the population of the Sienese Maremma, and carried desolation into the whole of that once fertile dis-

trict. Malaria inevitably followed this cruel policy, and "those," says Sismondi, "who at the peace returned to reap the inheritance of the victims of Marignano, soon fell themselves the victims of that disease." During the period of its freedom the territory of Siena was large and populous; 200,000 inhab. were found within its walls; it had 39 gates, of which all but 8 are now closed; the arts were encouraged, the city became the seat of a school of painting, and its commerce was so extensive as to excite the jealousy even of the Florentines.

Siena is now the chief city of one of the 5 Compartimenti of Tuscany, the seat of an archbishop, of a military governor, and of an university.

The *School of Painting of Siena* is so remarkable a feature in the history of the city, that it will be useful to give a brief notice of its character and its masters, in order that the works of art in its public gallery and churches may be more thoroughly appreciated. The prevailing characteristics of this school are deep religious feeling, and a peculiar beauty and tenderness of expression inspired by devotional enthusiasm, differing altogether from that style which classical study had introduced into the more northern schools of Italy. In antiquity the Sienese school is nearly equal to that of Florence; there is no doubt that it exercised an important influence on the great masters of the 15th century. The patronage of the republic as early as the 13th encouraged if it did not create a society of artists, of which Dietisalvi, Guido and Ugolino da Siena, and Duccio di Buoninsegna were the leading members. The most remarkable among the early masters was Simone Memmi, the friend of Petrarch, who dedicated to him two of his sonnets as the painter of the portrait of Laura. He died in 1344; among his scholars were his cousin Lippo Memmi, Pietro and Ambrogio Lorenzetti, and Berna da Siena. At a later period Andrea di Vanni, Taddeo Bartolo, and Jacopo Pacchiarotto were the principal artists of the school. The school of Siena afterwards declined, until the time of Sodoma, a follower of Leonardo da Vinci, whose merits were so great that he was employed on the decorations of the Vatican and the Farnesina Palaces at Rome. Among his pupils were Michelangelo da Siena and Bartolommeo Neroni, and the most eminent of all, Beccafumi. The last names of note in the Siena school are those of Baldassare Peruzzi, and Marco da Siena, generally considered as his pupil. The subsequent history of the Sienese school presents no painters of great eminence, although the names of Salimbeni and Francesco Vanni occur during the latter half of the 16th century.

The *Istituto delle Belle Arti* contains a most interesting collection of works by the early Sienese masters, arranged chronologically in 5 rooms, and a large miscellaneous collection in 3 others. The pictures of the old Sienese masters have been chiefly obtained from suppressed religious establishments, and from the Palazzo Pubblico of Siena. The most remarkable of them are: 1st Room, 6, *Guido da Siena* (1221), Madonna and Child; 14, *Margaritone d' Arezzo*, Portrait of St. Francis, signed (1270); 15, *Maestro Gilio* (1257), and *Dietisalvi* (1264), Portrait of a Monk of S. Galgano, and of Ildrobrandino Pagliaresi; 18, *Duccio*, Madonna and Child, with 4 saints; 22, a very interesting *Tritico*, representing the Virgin and Child, with S. Peter and S. Paul; 42 to 49, *Ambrogio Lorenzetti*, a very curious series of pictures by this old painter of the middle of the 14th century, from different suppressed convents and churches; 63, *Nicolo di Segna* (1345), a painted Crucifix; 82, *Lippo Memmi*, a very beautiful picture of the Virgin and Child surrounded by angels and saints; 95, *Mino del Pellicciajo* (1362), a large picture of the Virgin and Saints. 2nd Room, 13, 14, *Spinello Aretino* (1400), Swoon of the Madonna, and Coronation of the Virgin, and 20 pictures of unknown authors. 3rd Room, 15th century, 1-6, an interesting series of authentic pictures by *Taddeo Bartolo*; 19, 25, 68, and 70, *Sano di Pietro* (1460, 1480); 26, 30, *Matteo da Siena*, a very curious suite of this master; 32, *Francesco di Giorgio*, the Birth of

our Saviour, from the suppressed Convent of Monte Uliveto; 44, *Guiduccio*, 2 interesting small pictures presenting views of Siena, and executed for the municipality in 1484-1488. 4TH ROOM, 5 and 7, *Sano di Pietro*, sitting figure of S. Jerome, and Apparition of the Virgin to Calixtus III., with her address and the Pope's reply; 9, SODOMA, the magnificent fresco of Christ bound to the column, one of the finest productions of the second period of the Sienese school, formerly in the cloister of the Convent of San Francesco; 10, *Taddeo Bartolo*; 11, 13, 17, and 29 to 31, pictures by *Sano di Pietro*; 26, 27, *Luca Signorelli*, 2 frescoes removed from the Petrucci palace. The 8 pilasters, and the frames of these frescoes, are fine specimens of wood-carving by *Antonio Barili*, by whom they were executed (in 1511) for a room in the palace of Pandolfo Petrucci. 5TH ROOM, 20, *Sano di Pietro*, the Almighty, painted in 1470 for the Directors of the Gabella; 35, *Taddeo Bartolo*, a *Tritico*, the Madonna, St. Francis, and 2 Angels. In a room called *the Sala dell' Esposizione*, 2, 3, *Sodoma*, frescoes removed from the suppressed Convent of Santa Croce; 17, *Vasari*, the Resurrection; 16 and 22, *Beccafumi*, the Fall of the Angels, and a *Tritico* representing the Trinity and Saints; 45, *Sodoma*, Judith. In a large room called *Stanza dei Quadri di diverse Scuole* are more than 100 pictures recently presented to the Institute, of which the following are the most remarkable: 2, *Fra Bartolommeo*, the Magdalen; 24, *Palma Giovane*, the Bronze Serpent—this picture is signed and dated 1598; 34, *Breughel*, a Storm at Sea; 36, *Annibal Caracci*, a Madonna and Child; 56, *Titian*, Christ at Emmaus; 64, *Sodoma*, an Adoration of the Magi; 65, *Pinturicchio*, a Holy Family; 77, 78, 79, 80, *Beccafumi*, St. Catherine receiving the Stigmata, and 3 smaller pictures forming a gradino from the Ch. of the Ulivetani; 84, *Sodoma*, St. Catherine; 104, *Fra Bartolommeo*, Martyrdom of St. Catherine. In the large room of Casts from Ancient Statues are the 7 Original Cartoons by *Beccafumi*, copied in mosaic on the floor of the Duomo: they represent Moses on Mount Sinai, Moses breaking the Golden Calf, the Destruction of the Worshippers of the latter, Moses striking the Rock, Elias and Acabus, a shield supported by 2 angels, Moses breaking the Tables of the Law. There are some good specimens of wood-carving in the Istituto—a department of art for which Siena has been more celebrated than any other town in Italy, a superiority which it still maintains. This branch of art, which attained a great degree of perfection under the two Barilis in the 15th and 16th centuries, is continued at the present time by Giusti, some of whose productions were much admired and rewarded at the great London Exhibition in 1851, and whose studio, in the cloisters of the suppressed Convent of San Domenico, will be well worth a visit.

The *Duomo* or Cathedral, which is situated on the highest point of the hill of Siena, was commenced after the election of Nicholas II., 1059, and consecrated in 1179 by Alexander III.: it is supposed to stand on the site of a temple of Minerva, occupied subsequently by an early Christian ch. dedicated to the Virgin of the Assumption. The present cathedral is only a portion (the transept) of a much vaster edifice, which was never completed; but the beautiful unfinished S. front and the gigantic nave and aisles may be still seen near the present ch., partly hidden by the stables and coach-houses attached to the modern palace of the Grand Duke; and the drawings made by the architect, Maestro Landi, still exist in the archives of the Duomo. Mr. Hope, speaking of the cathedral as it now stands, says, "The front was first completed about the middle of the 13th century by Giovanni da Siena; but not being approved of, was demolished, the nave lengthened, and the new front begun, in 1284, it is supposed, on the designs of Niccolò da Pisa, and finished by Lorenzo Maitani, a native of Siena, in 1290. It is inlaid with black, red, and white marble, relieved with other colours, painting, and gilding, and offers a bastard pointed style, or rather a jumble of different styles; the centre

porch being round, and those of the sides pointed, and the higher parts not rising insensibly out of the lower, but seeming stuck on these *après coup;* the pediments only like triangular screens or plates, placed before and unconnected with the roof." The façade is covered with ornaments and sculptures, among which are several animals symbolical of the cities which were allied to Siena at different periods. Over the door are busts of the 3 saints, Catherine, Bernardino, and Ansano, who were natives of the city. The most remarkable sculptures of this front are the Prophets and the 2 Angels by Jacopo della Quercia. The columns of the great doorway are surmounted by lions, the emblems of Florence and Massa. *The Campanile* was built by the Bisdomini; but its marble coating and other ornaments are by Agostino and Agnolo da Siena. One of the bells bears the date of 1148. *The interior* of the cathedral exhibits but a small portion of the building as it was originally designed; as already stated, it was intended to have formed only the transept of a much more spacious temple, which was carried on by Maestro Landi until 1356, when the plague, which made such ravages at Siena, and other causes, led to its being abandoned. The pillars are clustered, and the capitals are ornamented with foliage and figures. The lower arches are semicircular, but those of the clerestory and its windows are pointed. The choir is lighted, and in both ends is a rich wheel-window. Over the lower arches of the nave the frieze is ornamented with a series of heads in terra-cotta of the popes down to Alexander III. in alto-relievo, among which that of Pope Zacharias was originally the bust of Pope Joan, and had the inscription, *Johannes VIII., Femina de Anglia.* It was metamorphosed in 1600 by the grand-duke, at the suggestion, it is said, of Clement VIII. Many of the antipopes are included in the series, but, like all collections professing to be complete, several are apocryphal. The roof is painted blue, and studded with gold stars, as also the dome, but with the stars enclosed in panels. The two large columns of the door, sculptured in 1483, sustain an elegant tribune with four bas-reliefs, representing the Visitation, the Marriage of the Virgin, the raising of her Body, and her Assumption. The beautiful painted glass of the N. wheel-window was designed by Pierino del Vaga, and executed by Pastorino of Siena, in 1549. The wheel-window at the opposite extremity of the ch. is also very beautiful, and more in the style of the 15th century. The cupola is an irregular hexagon, with a row of small pillars running round the tympanum. The pavement is unique and unrivalled as a work of art in its peculiar class. It has not the tessellation of mosaic; it consists of a dark grey marble inlaid upon white, with lines of shading resembling niello. The oldest of these works are the Samson, Judas Maccabæus, Moses, the five kings of the Amorites taken in the cave of Makkedah (Joshua x., 16), and the Solomon and Joshua are by *Duccio:* Absalom hanging by his hair is also attributed to that master. The grandest compositions are those by *Beccafumi,* particularly the Sacrifice of Isaac, the Adam and Eve after the Fall, and the Moses on Mount Sinai, said to have been his latest work. 7 of the original cartoons from which Beccafumi executed them have been recently discovered, and are now preserved in the Istituto delle Belle Arti. The symbols of Siena and her allied cities—the Hermes Trismegistus offering the Pimandra to a Gentile and a Christian, Socrates and Crates climbing the Mountain of Virtue, the Wheel of Fortune, with the Four Philosophers in the angles, are among the most curious of these works, but their authors' names have not been handed down to our time. The mosaics of the Sibyls in the nave are from designs of Benvenuto, Matteo di Giovanni, Neroccio, and Guidoccio, painters of the 15th century. The Erythræan Sibyl, the Seven Ages of Man, the figures of Religion, Faith, Hope, and Charity, are by *Antonio Federighi,* who also designed the Battle of Jephthah, executed by *Bastiano di Francesco.* In front of the entrance are mosaics on the floor representing the emblems

of the several towns which were allied to Siena. The pavement of the choir was covered with boards about 2 centuries ago, in consequence of the injury it received from the constant tread of visitors. On great festivals this covering is removed, but at other times the custode who shows the library will raise the planks, to enable the visitor to inspect these curious works. In the choir the beautiful carvings of the stalls were begun in 1387 by *Francesco Tonghi*, by *Bartolino* of Siena, and *Benedetto* of Montepulciano, from the designs of *Riccio* (Bartolommeo Neroni), and completed in 1506 by the two Barilis, when the choir was removed from beneath the cupola to its present situation. The *Tarsia* work is by Fra Giovanni da Verona, and formerly belonged to the ch. of Monte Uliveto. The high altar is by *Baldassare Peruzzi*. The magnificent tabernacle in bronze, the work of *Lorenzo da Pietro*,¶ was completed in 1472, after a labour of 9 years. On the consoles are 8 angels in bronze, by *Beccafumi*. The octagonal pulpit of white marble, supported by a circle of 8 columns, with one in the centre, and 4 of which rest on lions playing with their cubs, is a remarkable work of *Niccolò da Pisa*, aided by his sons Giovanni and Arnolfo; it bears the date 1226; the Last Judgment, represented in two of its bas-reliefs, is perhaps one of the finest productions of the illustrious artist. On the pilasters of the cupola are fastened 2 poles of the *Carroccio* captured by the Sienese from the Florentines at the battle of Monte Aperto in 1260. On one of the neighbouring altars is still preserved the crucifix carried by the Sienese in that battle. In the chapels on each side before entering the choir are 2 portions of a painting by *Duccio di Buoninsegna*, which are extremely interesting in the history of art, and of the school of Siena in particular; on one of them is his name, and it was so highly prized at the period of its execution, that it was honoured with a public procession like that of Cimabue in the ch. of Santa Maria Novella at Florence. The panel was originally painted on both sides, the picture having stood over the high altar of the cathedral, then situated under the cupola; but these have been separated, and are both attached to the walls of the chapels. One, in the chapel of the Holy Sacrament on the rt. of the choir, represents the principal events in the life of our Saviour in 27 small compartments; and the other, in the opposite chapel of Sant' Ansano, the Madonna and Child, with several Saints and angels. Some notion may be formed of the estimation in which the fine arts were held at Siena at the period of Duccio (1311) from the circumstance which has recently come to light, that he received in payment for this picture the enormous sum, for the period, of 3000 golden florins. The paintings on the pyramid which stood over this picture and the Predella are in the sacristry. The *Chapel of St. John the Baptist*, a circular building, was designed by *Baldassare Peruzzi*; there are some bas-reliefs of the history of Adam and Eve by *Jacopo della Quercia* on the altar, and a good statue of St. John by *Donatello*, besides several works by Sienese sculptors of less eminence. In this chapel is preserved the Baptist's right arm, presented by Pius II. in 1464. The *Capella del Voto*, or the *Chigi Chapel*, built by Alexander VII., is rich in lapis lazuli, marbles, and gilding. It contains a statue of St. Jerome and a Magdalen by *Bernini*, who is said to have transformed into the latter a statue of Andromeda; St. Catherine and St. Bernardino are by his pupils *Raggi* and *Ercole Ferrata*, who also executed the statue of the pope from Bernini's designs. The Visitation is a copy in mosaic of a picture by Carlo Maratta, and the St. Bernardino is by *Cav. Calabrese*. Opposite the Chigi Chapel is the room once called the Sala Piccolominea, but now the *Library*, decorated with 10 frescoes, illustrating different events in the life of Pius II. (Æneas Sylvius Piccolomini); outside is an 11th, representing the coronation of his nephew Pius III. These works, which are particularly remarkable for the preservation of their colours, were painted as a commission from the latter pontiff when Cardinal Piccolomini, by *Pinturicchio*, assisted by

the advice of Raphael, then in his 20th year, who furnished some of the designs, 2 of which are still preserved—one at Florence, the other in the Casa Baldeschi at Perugia. It is even believed that the whole of that nearest to the windows on the rt. hand, representing the journey of Pius II., when a young man, in the suite of Cardinal Capranica, to the Council of Basil, is from the design of Raphael. The roof is covered with mythological pictures. In this library is also preserved the exquisite antique marble group of the Graces, found in excavating for the foundations of the cathedral in the 13th century. This group, one of the finest known specimens of Grecian sculpture, was copied by Canova, and was so much admired by Raphael that he made a sketch of it, which is still preserved in the Academy of Venice. It is also supposed to have suggested the picture of the Graces by Raphael, formerly in Sir Thomas Lawrence's collection. The choir-books, 50 in number, which give the name of library to this apartment, contain some beautiful miniatures by *Fra Benedetto da Matera*, a Benedictine of Monte Casino, and *Fra Gabriele Mattei* of Siena; one of the missals is illuminated by *Liberale* of Verona. The collection was formerly much larger, but many of the duplicates were carried to Spain, having been presented to Charles V. Some modern monuments have been injudiciously put up in this beautiful hall: one to a former governor, Giulio Bianchi, by *Tenerani*; the other to Mascagni, the anatomist, by *Ricci*.

The monument of Bandino Bandini, in the ch., is remarkable for a statue of Christ risen from the dead, a Seraph, and 2 Angels, by *Michel Angelo* in his early youth. There is also a bronze bas-relief on the floor of the ch. by *Donatello*, covering the grave of Giovanni Pecci, bishop of Grosseto. Of the 2 vases for holy water, one is an ancient candelabrum, covered with mythological sculptures; the other is an able work of *Jacopo della Quercia*. The *Sacristy* contains several small pictures by *Duccio*, which formed the Predella of the paintings in the chapels of Sant' Ansano and the Sacrament, and one by *Pietro Lorenzetti*.

Behind the cathedral, or rather under the choir, is the ancient *Baptistery*, now the ch. of St. John the Baptist. Its front is a much purer Gothic than the cathedral, and is attributed to Agostino and Agnolo; the floor bears the date of 1486. "Its pilasters are panelled in lozenges, alternately with quatrefoils, heads of St. John the Baptist, and lions' heads exquisitely beautiful. Its interior is very shallow, and to the E. of it a lofty flight of steps leads through a beautiful marble gate, in the pointed style, to the piazza of the duomo, which in the original design was intended as a lateral door into the great nave of the cathedral."—*Hope*. Among the beautiful ornaments of the Font, in gilt bronze, are the Baptism of the Saviour, and the St. John before Herod, by *Lorenzo Ghiberti*; the Banquet of Herod, by *Pietro Pollajolo*; the St. Joachim by *Donatello*; the Birth of St. John, and his Preaching in the Desert, by *Jacopo della Quercia*. The bas-reliefs in marble on the tabernacle are by *Lorenzo di Pietro*. The frescoes over the altar and on the roof are by Sienese painters of the 15th century; that over the altar, on the l., is supposed to have been painted by *Gentile da Fabriano*, and the St. Peter by *Becoafumi*.

Several of the churches in Siena are remarkable for their paintings.

The Ch. of *S. Agostino*, finished by Vanvitelli in 1755, has a beautiful Nativity by *Sodoma*; in the Chigi chapel a fine Christ at the Cross surrounded by saints, by *Perugino*, for which he was paid 200 golden ducats; the Massacre of the Innocents, a celebrated picture, by *Matteo da Siena*; a St. Jerome by *Spagnoletto*; and the Baptism of Constantine by *Francesco Vanni*; in the Piccolomini chapel is a statue of Pius II., by *Dupré*, recently erected at the expense of the city. The adjoining Convent is now appropriated to the use of the Tolomei college, under the direction of the Fathers of the Scuole Pie, one of the most celebrated educational establishments in Italy.

The conventual ch. of the *Carmine* is remarkable for its steeple and clois-

ters, by Baldassare Peruzzi. The Madonna throned in the choir is by *Bernardino Fungai*, 1503; the St. Michael by *Beccafumi;* the Martyrdom of St. Bartholomew by *Casolani;* the Nativity was begun by Riccio, and finished by *A. Salimbeni.* In the court of the convent is a deep well, called the Pozzo di Diana, which was believed to communicate with the fabulous mine of Diana, ridiculed by Dante (Purat. gxiii.).

The Ch. of *La Concezzione,* more generally known as the *Chiesa dei Servi,* a fine building from the designs of Baldassare Peruzzi, has a Coronation of the Virgin, by *Fungai;* 2 Annunciations, by *Francesco Vanni;* a Massacre of the Innocents, by *Matteo da Siena;* the picture called the Vergine del Popolo, by *Lippo Memmi;* the Birth of the Virgin, by *Manetti;* and a Nativity, by *Casolani.*

Ch. of *San Domenico,* begun in 1220, but not finished till 1465, is an interesting and imposing edifice, 75 feet wide; spanned by a pointed arch of singular boldness, which sustains the transepts. Among its pictures are, in a chapel on the l. of the choir, the celebrated Madonna by *Guido da Siena,* with the date 1221, 19 years before the birth of Cimabue, on the strength of which the Sienese claim the honour of being the earliest of the Italian schools of painting; on the wall of the same chapel a Santa Barbara by *Matteo da Siena,* dated 1479; a Madonna and Saints, by *Giovanni di Paolo,* 1426; a Crucifixion, by *Ventura Salimbeni;* the Martyrdom of St. Peter, by *A. Salimbeni;* the Adoration of the Shepherds, by *Luca Signorelli;* the Nativity of the Virgin, by *Casolani.* On one side of the high altar is the fine picture of St. Catherine fainting in the arms of two nuns at the appearance of the Saviour, by *Sodoma;* on the other St. Catherine in ecstasy, and the Almighty, with the Madonna and Child, attended by angels, appearing to her. The Demoniac is by *Francesco Vanni.* The marble tabernacle and the two Angels are attributed to *Michael Angelo.* Over the door leading to the chapel at the N.E. extremity of the church is the Crucifixion, attributed to *Giotto,* and above the altar in it the portrait of St. Catherine, by her friend *F. Vanni.*

San Francesco, a fine and very spacious church, built from the designs of Agnolo and Agostino in 1326. Its general form is the same as that of Santa Croce at Florence, with a fine transept, having 4 chapels on pointed arches on each side of the choir. It contains the Deposition, a masterpiece of *Sodoma's.* The Holy Fathers in Purgatory is by *Beccafumi.*

Not far from the Ch. of S. Francesco is the *Oratorio* of *San Bernardino,* which contains 5 of *Sodoma's* finest frescoes—one of 5 saints, the others the Assumption, the Coronation, the Visitation of St. Elizabeth, and Presentation of the Virgin in the Temple—and others of *Mecherino;* the Marriage by *Pacchiarotto;* the Nativity by *Beccafumi;* and the Death of the Madonna; all in the Upper Oratory.

The Ch. of *Fonte Giusta,* built in commemoration of the victory of Siena over Florence in 1482, contains the celebrated picture by *Baldassare Peruzzi,* representing the Sibyl announcing to Augustus the birth of Christ, a noble painting, justly regarded as the masterpiece of that artist. The Sibyl is a sublime and expressive figure. So highly was this picture admired by Lanzi, that he says Peruzzi "gave it so divine an enthusiasm, that Raphael treating the same subject, as well as Guido and Guercino, whose sibyls are so often met with, probably never surpassed it." The marble altar, sculptured in 1517 by Marzini, is an elaborate work. Among the *ex-voto* offerings preserved in this church are a sword, a small wooden shield bound with iron, and a large bone of a whale, consecrated to the Madonna of Fonte Giusta by Columbus on his return from the discovery of America.

San Giorgio contains the tomb of Francesco Vanni, the painter. The tower has 38 windows, said to allude to the 38 companies which fought at the battle of Monte Aperto.

San Martino, a handsome ch. with a front built by Giovanni Fontana in the 17th century, contains the Cir-

cumcision, by *Guido;* the Martyrdom of St. Bartholomew, by *Guercino*, for which he was partly paid in *peluzzo*, or plush, for the manufacture of which Siena was then celebrated. The picture of the Victory of the Sienese at the Porta Camollia in 1526 is by *Lorenzo Cini*. There are several interesting statues in terra-cotta, by *Jacopo della Quercia*, which have been painted over of late years.

San Quirico, in the highest part of the town, supposed to occupy the site of a Temple of Romulus, has two good works by *Francesco Vanni*, the Flight out of Egypt, and an Ecce Homo. The Deposition, by *Casolani*, and the Angel with the Virgin at the Sepulchre, by *Salimbeni*, are also worthy of notice.

San Spirito, with a noble doorway by Baldassare Peruzzi, has some good paintings: the Madonna throned with Saints, by *Sodoma;* four subjects from the life of S. Hyacinth, by *Salimbeni;* the Coronation of the Virgin, by *Pacchiarotto;* S. Jacinto, by *Francesco Vanni;* and a fresco of the Crucifixion, with the Madonna, St. John, and the Magdalen, by *Fra Bartolommeo*, in the cloister.

La Trinità is remarkable for its fine ceiling by *Ventura Salimbeni;* a Madonna by *Matteo di Giovanni;* and the Victory of Clovis over Alaric, by *Raffaele Vanni*.

Of the numerous *Oratories*, the most interesting are those occupying the house of St. Catherine of Siena, and the ancient *fullonica*, in the lower story, of her father, who was a dyer and fuller. In the latter are St. Catherine receiving the Stigmata by *Sodoma;* her Pilgrimage to the tomb of St. Agnes of Montepulciano, by *Pacchiarotto;* and her pursuit by the Florentines, by *Ventura Salimbeni*. In the house are representations of various miraculous events in the life of the Saint, by *Vanni*, *Serri*, *Nasini*, &c., and the Miraculous Crucifix, by *Giunta da Pisa*, from which, according to the church legend, she received the Stigmata.

The *Palazzo Pubblico*, with its lofty tower *Della Mangia*, stands in the Piazza del Campo, a large semicircular space more resembling the form of an escalop-shell than any other to which it has been compared. Its entire circuit is said to be 1000 feet: it slopes like an ancient theatre for public games. It is difficult to imagine anything more perfectly in accordance with the idea of republican greatness than the aspect and shape of this forum; it was the scene of many popular tumults during the middle ages, and derives its name, "del campo," from the passage of Dante:—

> "Quando vivea più glorioso, disse,
> Liberamente nel Campo di Siena,
> Ogni vergogna deposta, si affisse."
>
> *Purg.* xi.

It is now the site of the vegetable, fish, and game market, the scene of the annual horse-races, called the Palio, which take place on the 15th August, contested by the several wards of the city with a spirit of rivalry which recalls the factions of ancient Rome. The *Loggia di San Paolo*, built in 1417 by the merchants of the city, and now the *Casino de' Nobili*, has its principal front in a neighbouring street; here sat what was in the middle ages considered as the most impartial commercial tribunal in Italy; its laws were recognised by nearly all the other republics, by which its decisions were considered binding. The marble seat was designed by *B. Peruzzi*. The statues of St. Peter and St. Paul are by *Antonio Federighi;* the S. Vittore and S. Ansano are by *Urbano da Cortona*.

The Palazzo Pubblico was begun in 1295 and finished in 1327, from the designs of Agostino and Agnolo da Siena; it is now converted into public offices, courts of law, and prisons. The chapel dedicated to the Virgin was built to commemorate the cessation of the plague of 1348, which carried off 80,000 persons. The halls of the ancient tribunal di Biccherna, instituted for the management of the taxes and civil affairs of the republic, contain numerous paintings of the native school: among these are the Madonna with Saints by *Sodoma;* and the Coronation of the Virgin by *Pietro Lorenzetti*, in 1345. The ceiling is painted

chiefly by *Petrazzi*; the principal subjects are the Coronation of Pius II., the Donation of Radicofani by the same pope, and the privileges conferred by him on his adopted city. The *Sala delle Balestre*, now used as a repository of the public archives (*Archivio diplomatico*), is covered with frescoes by *Ambrogio Lorenzetti* (1338), illustrating the results of good and bad government, and one of the most important works of the age. The *Sala del gran Consiglio* contains the immense fresco of the Madonna and Child under a baldacchino, the poles of which are held by the apostles and patron saints of the city, by *Simone Memmi*, in 1321. The fresco in chiaroscuro, representing Guido Ricci at the assault of Monte Massi, is attributed to *Simone Memmi*, and is curious for the great variety of military engines introduced. The S. Ansano, S. Victor, and S. Bernardino are by *Sodoma*. The adjoining chapel is covered with frescoes illustrating the history of the Virgin, by *Taddeo Bartolo*; the altarpiece of the Holy Family and S. Calisto is by *Sodoma*. The vestibule has a curious gallery of portraits of illustrious personages, republicans and others, among whom Cicero, Cato, heathen gods and warriors, are found ranged with Judas Maccabæus and St. Ambrose; they are also by *Taddeo Bartolo* (1414). In the *Sala del Consistorio*, the roof, painted by *Beccafumi*, and so much admired by Vasari and Lanzi, represents the burning of the enemies of Rome; the walls are hung with portraits of 8 popes and 39 cardinals, natives of the city. The paintings of *Spinello Aretino*, in the *Sala dei Priori*, are also remarkable: they represent the leading facts in the history of Frederick Barbarossa and Alexander III., from their first election to the triumph of the pope over the emperor, and their final reconciliation. This chamber contains also a beautiful casket. Several of the paintings by the early Sienese masters which were preserved here have been removed to the Istituto delle Belle Arti.

The *archives*, a portion of which were carried off by the French and restored at the peace, are arranged in the Sala delle Balestre: they contain an invaluable collection of state papers during the republican times, some of which are illustrated with miniatures. Amongst the latter is worthy of particular notice one of singular beauty for the miniature frontispiece of the Assumption, with St. Thomas kneeling before the Virgin, painted by *Nicolo di Ser Sozzo* or *Sozzi Tegliacvi*, in 1334. The MS. to which it belongs is known as the *Caleffo dell' Assunta*, and consists of a register or inventory of the lands and castles belonging to the Republic in the 12th, 13th, and 14th centuries.

The council-chamber was converted into a theatre from the designs of *Bibiena*: operas are occasionally performed here. The tower, called *della Mangia*, begun in 1325, is said to have been greatly admired by Leonardo da Vinci, who came here to examine its construction in 1502.

The *Fountain*, in the Piazza del Campo, called the *Fonte Gaja*, gave the epithet "della Fonte" to *Jacopo della Quercia*, who executed the marble bas-reliefs, representing various subjects of Scripture history, now unfortunately much damaged. The subterranean aqueducts which supply it with water, are 15 m. in length. It is related that Charles V., when he examined them, declared that Siena was more admirable below than above ground.

Among the many remarkable events which have taken place in this piazza, the summary punishment of Charles IV. for his attempt to seize the signoria in 1369 is not the least singular. The people, on the first manifestation of his design, broke into the palace in which he lodged, disarmed his followers, and left him alone in this square, "addressing himself in turn to the armed troops which closed the entrance of every street, and which, immoveable and silent, remained insensible to all his entreaties. It was not till he began to suffer from hunger that his equipages were restored to him, and he was permitted to leave the town."

The *Palaces* of Siena are more remarkable as examples of domestic architecture than for the works of art which they contain. They present

that peculiar style which marks all the works of Agostino and Agnolo, the two great architects of the republic. A few of these have small galleries of paintings by the native school, but they contain the works of few masters who may not be better studied in the gallery and churches already described.

The *Palazzo del Magnifico*, with the fine bronze ornaments and rings on the outer wall, cast by Mazzini and Cozzarelli, was erected in 1504 by Pandolfo Petrucci, the celebrated tyrant of Siena, called Il Magnifico; the frescoes by Luca Signorelli, and the fine wood carvings by Barili, have been recently removed to the Istituto delle Belle Arti. The *Palazzo Saracini* has a collection of paintings by the Sienese masters, the most interesting of which is the Christ in the Garden by *Sodoma*. The *Palazzo Buonsignori* is a fine example of Gothic, with a terra-cotta front. The *Palazzo Piccolomini* has 2 halls painted by *Bernhard von Orley*, a favourite pupil of Raphael. The *Palazzo Piccolomineo*, now the Palazzo del Governo, one of the finest in the city, was built by Pius II. from designs of *Francesco di Giorgio*. Near it is the elegant Loggia by the same architect, also erected by Pius II. in 1460—"gentilibus suis,"—as the inscription over it states. The *Palazzo Pannilini*, from the designs of Riccio, contains some mythological subjects by Beccafumi and Baldassare Peruzzi. The *Palazzo Pollini*, attributed to Peruzzi, has some frescoes by *Sodoma*, the principal of which are the Susanna, the Scipio, and the Burning of Troy, with the Judgment of Paris, afterwards altered to represent the history of Lot. The *Palazzo Tolomei* is a good specimen of the domestic architecture of the early part of the 13th century, having been built by Il Tozzo in 1205. The *House of Beccafumi*, a small brick building erected by himself, is interesting among the other records of the Sienese school: it is in the street still called "dei Maestri," from the number of artists who occupied it during the flourishing times of the republic.

Near the Piccolomini Palace is the *Fonte di Fullonica*, begun in 1249, and presented to the city by the native architect Francesco di Giorgio in 1489. The ancient Gothic *Fonte Branda*, at the S.W. base of the Hill of San Domenico, constructed by Bellamino in 1193 by order of the consuls of Siena, is immortalised by Dante:—

> "Ma se io vedessi qui l' anima trista
> Di Guido o di Alessandro, o di lor frate,
> Per fonte Branda non darei la vista."
> *Inf.* xxx.

The *Fonte Nuova*, built in 1259, is also a remarkable work.

The *University*, of late years removed to the Jesuits' college of S. Vigilio, dates from 1203: it is now flourishing, since the recent transfer to Siena of the faculties of law and philosophy from Pisa; the number of students exceeding 500. In the entrance cloister is the tomb of the celebrated jurist Nicolo Aringhieri (1374), remarkable for its bas-reliefs, representing a professor teaching, and attributed by Cicognara to Goro di Gregorio da Siena. It stood originally in the ch. of S. Domenico.

The *Library* occupies the great hall of the Accademia degli Intronati, considered to be the oldest in Europe. This academy was one of the most famous among the 16 for which Siena was remarkable in the 16th and 17th centuries. Indeed, so great was the passion of the citizens for academies, that one for females, called Delle Assicurate, was founded in 1654 by the Grand Duchess Vittoria. The library contains about 40,000 vols. and 5000 MSS. The most ancient of the latter are the Greek Gospels of the 8th or 9th century, with miniatures, originally in the Imperial Chapel at Constantinople, and purchased at Venice on the fall of the Greek empire for the great hospital of this city; it is magnificently bound, with silver backs, with figures of the apostles in relief. An Italian prose translation of the 'Æneid,' of the 13th century, is curious as one of the earliest examples of an Italian version of the classics. The 'Ordo Officiorum Senensis Ecclesiæ' is remarkable for its miniatures of 1213 by *Oderigo da Gubbio*, the friend of Dante, who has immortalised him in a fine passage of

the 'Paradiso.' A copy of 'Devotional Hours,' with fine miniatures; the 'Petroni Breviarium,' handsomely illuminated and beautifully bound, &c. &c.

The manuscript notes of Francesco di Giorgio on architecture and engineering, illustrated with drawings, are exceedingly curious; the engineer will find them full of valuable suggestions, many of which were adopted at a later period in military tactics by Pietro Navarra and others, who appropriated the merit of their discovery. Two objects of even higher interest are the portfolios of Baldassare Peruzzi and Giuliano di Sangallo. Among the autograph letters preserved here are several of St. Catherine of Siena, Metastasio, and Socinus.

The *Collegio Tolomei*, founded in 1668, for the education of the sons of the Sienese nobility, has become of late years one of the first scholastic institutions in Italy. Originally confided to the Jesuits, since the suppression of that order it has passed under the management of the *Fathers* of the Scuole Pie, and has acquired a well-merited celebrity; it contains about 100 in-door pupils, each paying about 40*l.* a year, for which they receive an excellent classical education, the elements of the natural and physical sciences, &c.: the greatest care and attention is paid to the boys, and every kind of rational amusement afforded to them. Situated as Siena is, in the part of Italy where its beautiful language is spoken in greatest purity, young men are sent to the Collegio Tolomei from every part of the peninsula. The original rule that none but patricians could be admitted is no longer rigorously adhered to, although the great proportion of the inmates still belong to noble families.

The *Great Hospital* (Spedale di Sta. Maria della Scala), opposite the Cathedral, a spacious Gothic building, is one of the most ancient hospitals in Europe; it was founded by Fra Sorore, a monk of the order of St. Augustin, in 832. It contains upwards of 300 beds, and has of late years derived great honour from the anatomical labours of Mascagni, one of its most distinguished professors. The Church attached to it dates from the middle of the 13th century; it has 5 remarkable frescoes by *Domenico Bartolo*, representing, 1. Several saints and patriarchs; 2. The Life of the Beato Agostino Novello; 3. The Indulgences granted to the Hospital by Celestin III.; 4. The Marriage of the young Maidens of Siena; 5. Acts of Charity towards the Sick and Infirm. The large painting in the tribune of the Pool of Bethesda is by *Sebastian Conca*; the bas-relief of the dead Christ is by *Giuseppe Mazzuola* of Volterra, a sculptor of the last century; the bronze statue of the Saviour at the high altar is by *Lorenzo di Pietro* (1446). In the ward of the Pellegrinajo are several paintings by Sienese masters of the 14th and 15th centuries.

The *Gates* of Siena are in many respects worthy of notice. The most interesting of these are the Porta Camollia, already described; the Porta San Viene; and the Porta Romana. The *P. San Viene*, more generally called *di Pispini*, takes its name from the exclamations of the people during the solemn entry of the body of St. Ansano, which was welcomed by a public procession of the citizens shouting "Il santo *viene!*" The gate was built by Mocc'o, and was ornamented in 1526 with a Nativity by *Sodoma*. The *Porta Romana*, built in 1327 by Agostino and Agnolo, is an interesting specimen of those architects; like San Viene, it has also its painting—the Coronation of the Virgin, by *Sano di Pietro* (1459). The Porta di San Lorenzo, recently opened, is close to the rly. stat.

The *Citadel* of Siena was built by Cosimo I. in the form of a square with 4 bastions; it is at the N. extremity of the town.

The *Lizza*, which adjoins the Citadel, celebrated by Alfieri for its "fresco ventolino," occupies the site of a fortress erected by Charles V. in 1551, and destroyed by the citizens soon afterwards; it is ornamented with statues, and is the favourite promenade of the inhabitants.

The great festival of Siena is that in honour of St. Catherine. This popular

saint was the daughter of a dyer; she was born in 1347, and took the vows when only eight years of age. Her revelations and miracles gained her so high a repute, that she succeeded in inducing Gregory XI. to remove the Holy See from Avignon after it had been fixed there for seventy years. She died in 1380, and was canonised in 1461. Another saint of Siena, San Bernardino, was born in 1380; he joined the Franciscans, by whom he was sent on a mission to the Holy Land. On his return he founded 300 monasteries, and died in 1444.

In the neighbourhood of Siena is the large Franciscan Convent of *L'Osservanza*, erected in 1423 by Francesco di Giorgio, by order of Pandolfo Petrucci, the celebrated tyrant of Siena, cited by Machiavelli as one of the best types of an usurper. He died in 1512, and was buried here; his tomb and that of Celia Petrucci, in the crypt, are by pupils of Peruzzi. The ch. also contains some good works by *Luca della Robbia*, in terra-cotta, representing the Coronation of the Virgin, and several pictures of early Sienese masters.

About 3 m. from Siena is the *Castle of Belcaro*, celebrated in the history of the treacherous siege of Siena by Cosimo I. in 1554, when it was the headquarters of the Marquis di Marignano. The ramparts still show several cannonballs imbedded in the walls. During the 13th century Belcaro was chosen by St. Catherine as the seat of a convent; in the 16th century it became more famous as the residence of Crescenzio Turamini, the rich banker of Siena. Unlike his fellow-citizen Buonsignori, who emigrated to France to found the "Bank of the Great Table," or his vain contemporary Agostino Chigi, who ordered the silver plate used at the banquet he gave to Leo X. at the Farnesina Palace to be thrown into the Tiber as it was removed from table, Turamini devoted his wealth to the encouragement of native art, and employed *Baldassare Peruzzi* to decorate Belcaro. The loggia was entirely covered with his frescoes; they were unfortunately defaced in the last century, but the whitewash has lately been removed, and several of the subjects are now restored. The chapel was entirely built by this great artist; its roof was ornamented by him with the most delicate frescoes, showing that in fancy and in grace he had derived no common inspiration from the works of Raphael, of whom he professed to be an imitator. The vestibule of the villa presents, however, on its ceiling a still more celebrated work, the great fresco of the Judgment of Paris, considered by Lanzi to be one of those in which Peruzzi most closely approached to Raphael. It is now believed to have been painted from Raphael's design, judging from an engraving by Marc Antonio, professing to be from a drawing by Raphael.

The manners and language of the Sienese remain to be noticed. The epithet which Dante fixed upon the citizens in more than one passage has probably tended to give a notoriety, if not a celebrity, to their national vanity, which promises to outlive the failing:

> "Ed io dissi al poeta: or fu giammai
> Gente sì vana come la Sanese?
> Certo non la Francesca sì di assai."
>
> *Inf.* xxix.

The pronunciation and accent of the Sienese are celebrated for their purity, and the Tuscan dialect is spoken there without that guttural harshness or those strong aspirates which are so disagreeable at Florence. Perhaps, however, in spite of the claims of Siena, the more an English traveller becomes acquainted with Italy, the more will he be disposed to assent to the proverb,

> "Lingua Toscana in bocca *Romana*."

Siena is one of the places selected as a summer residence by English visitors who pass that season in Italy; it is free from mosquitos, and its climate is considered healthy. The inhabitants boast, as a proof of this, that they escaped the several visitations of the cholera. "Siena," says Sir James Clark, "affords a healthy summer residence for persons who are not very liable to suffer from rapid changes of temperature, which often occur here during the summer, owing to the high and exposed situation of the place. Siena is considerably cooler in the

summer, and much colder in the winter, than Naples, Rome, Pisa, or Nice. The annual mean temperature is 55°·60, being 6° less than Naples, and only about 5° more than London; but this arises from the coldness of its winter, which is only 1°·38 warmer than that of London. Its summer temperature is about the same as that of Capo di Monte at Naples, but 3° warmer than that of the baths of Lucca. Its daily range of temperature is very great. It is dry and cool, from its great elevation (1330 feet above the sea), and altogether a safe summer residence. For persons disposed to, or labouring under pulmonary affections, however, Siena is an unfavourable climate at all seasons. For nervous, relaxed people it forms a better summer retreat than either Naples or even the baths of Lucca."

There are several excellent roads from Siena: to Arezzo by Monte San Savino (Rte. 103), 42 m.; to Chiusi by Rapolano and Torrita (Rte. 104), 40 m.; to Chiusi by Asciano and Montepulciano, 48 m.; to Grosseto and the Tuscan Maremma, 52 m. (Rte. 105).

Diligences run three times a-week between Siena and the following places: to Arezzo in 10 hrs., to Chiusi in 8 to 10 hrs., to Grosseto in 15 hrs., to Rome in 29 to 32 hrs., according to the season, as well as a daily Malleposte in 26 h.

Leaving Siena, the following are the post-stations on the road to Rome:

Siena to Monterone . . .	Posts	1
Monterone to Torrenieri		1½
Torrenieri to Poderina		1
Poderina to Ricorsi		1
Ricorsi to Radicofani		1
Radicofani to Ponte Centino . .		1
P. Centino to Acquapendente . .		1
Acquapendente to S. Lorenzo . .		0¾
S. Lorenzo to Bolsena		1
Bolsena to Montefiascone. . . .		1
Montefiascone to Viterbo . . .		1
Viterbo to L'Imposta		1
L'Imposta to Ronciglione . . .		1
Ronciglione to Monterosi . . .		1
Monterosi to Baccano		1
Baccano to La Storta		1
La Storta to Rome		1½
Total from Siena (137 Eng. miles)		17½

[*Cent. It.*]

The road from Siena to the Papal frontier passes over one of the most barren districts in the whole of Italy; its bare clay hills are generally destitute of trees, and the entire country, as far as the eye can reach, is dreary and desolate beyond description. On leaving Siena the road descends into the valley of the Arbia, and follows its rt. bank for nearly 2 stages. Nothing can be more dismal than the look of the bleak region extending to the E., contrasting with the distant green and wooded hills of the Montagnuola of Siena in the opposite direction.

1 Monterone.

The Arbia and the Ombrone are crossed shortly before reaching

Buonconvento, surrounded by ancient walls, situated on the Arbia, near its junction with the Ombrone, in a fertile and well-cultivated valley, presenting a singular contrast with the barren clay hills by which it is surrounded. (There are two *Inns* here, the Cavallo Inglese and the Europa; neither very comfortable.) The ancient castle of Buonconvento is infamous in Italian history as the scene of the death of the Emperor Henry VII. The emperor was on his way to Rome, in order to give battle to the Guelph party under Robert of Naples, when he stopped here to celebrate the feast of St. Bartholomew, August 24, 1313. He received the communion from the hands of a Dominican monk of Montepulciano, and expired in a few hours. "It was said," says Sismondi, "that the monk had mixed the juice of napel in the consecrated cup; it was said also that Henry was already attacked by a malady which he concealed—a carbuncle had manifested itself below the knee, and a cold bath, which he took to calm the burning irritation, perhaps occasioned his sudden and unexpected death." The contemporary writers nearly all agree in ascribing the event to poison, but recent critics appear inclined to regard it as a fiction of the Ghibelines, who found the people too willing to believe it. From Buonconvento, a road of 7 m. leads up the valley of the Ombrone to the Bene-

dictine monastery of *Monte Uliveto Maggiore;* worth visiting on account of its fine frescoes by *Luca Signorelli*, representing events in the life of St. Benedict, and for some of the earliest productions of *Sodoma*. The Pereta and the Serlate torrents are crossed between Buonconvento and Torrenieri. The road is a continued and wearisome ascent; on a hill, 5 m. on the rt., is seen the town of Montalcino, celebrated for its wines.

1½ Torrenieri (an additional horse from this place to Poderina, and *vice versâ*). Beyond this station the Asso and the Tuoma are crossed. Another steep ascent over bare hills brings us to *San Quirico*, where a road on the left strikes off to *Pienza* (6 m.), the birthplace of Pius II. (Æneas Sylvius), and of his nephew Pius III., who built the immense Piccolomini palace in the town. An interesting excursion may be made from San Quirico to Montepulciano and Chiusi (25 m.), both Etruscan cities of high antiquity, whence a good road leads through Città della Pieve to Orvieto (32½ m.), and thence to Montefiascone (18 m.).—(See Rte. 23.) San Quirico has two small *Inns*, the Aquila Nera, clean and good of its kind, and Il Sole, which the vetturini sometimes make their first night's sleeping-place from Siena. The Gothic church, the Piccolomini palace, and the old square tower, supposed to be of Roman origin, are the only objects of interest in the town.

1 La Poderina, on the river Orcia. 3 m. beyond it is the *osteria* of La Scala, now much improved, generally made the first day's resting-place of the vetturini on leaving Siena. Numerous torrents flow down from the flanks of Mont' Amiata into the Orcia between this and

1 Ricorsi. The small Inn here is almost the only house. It is very indifferent. (An additional horse to Radicofani.) Near to this place are the baths of San Filippo, the calcareous deposit from the waters of which is turned to a profitable account in the manufacture of casts. The water, when allowed to fall upon the moulds of medals or gems, leaves a precipitate which hardens into the most beautiful impressions; and when sulphur moulds are used, very fine fac-similes are produced. A wild and dreary road at first ascends by the side of the Formone torrent, and afterwards winds up the barren volcanic mountain of Radicofani. Nothing can exceed the desolation of the scene; huge masses of basalt encumber the mountain's sides, and vegetation seems to have entirely ceased. The highest point of the road is reached about 1 m. before arriving at the post-house, and 140 ft. above it.

1 *Radicofani* (*Inn*, La Posta: lately improved—but exorbitant, *if the prices are not agreed upon beforehand*—and the best sleeping-place for the first night from Siena for persons travelling with post-horses; it was once a hunting palace of the grand dukes. The house has lately been fitted up and painted, but in former times its vast range of apartments, with their high black raftered roofs and the long passages, were considered by Mr. Beckford a fitting scene of a sabbath of witches). The mountain of Radicofani is 2470 ft. above the sea, and from its great height it commands all the surrounding country. The geology of the mountain is interesting; it is composed of tertiary marine (*Pleiocene*) marls, covered with an enormous erupted mass of volcanic matter, which forms very regular basaltic columns. The village is higher up the mountain than the road; it is surrounded with strong walls, but contains nothing worthy of attention, except the dress and wild appearance of its inhabitants. Still higher, occupying the summit of the peak, is the ruined castle of Ghino di Tacco, the robber-knight, whose seizure of the abbot of Cluny when on his way to take the mineral waters of Tuscany is celebrated by Boccaccio. The abbot's ailments appeared to Ghino capable of a simple remedy, for he put him on a regimen of bread and white wine, and it is said so effectually cured him, that he found it quite unnecessary to drink the waters. The fort was a place of some importance in later times. During the last century it was garri-

soned, but, the powder-magazine having blown up, the Tuscan government has not thought it worth while to rebuild it. At the dogana, by the roadside, passports are signed and luggage is examined on entering Tuscany. A good mountain road of 12 m. leads from Radicofani to Sarteano, and another through Novella to San Casciano de' Bagni, of some celebrity as a watering-place. The high pointed peak seen to the E. of Radicofani is the Dolomitic Peak above Cetona.

A rapid descent leads down the valley of the Rigo, passing the *osteria* of Novella before crossing the Rigo, which here falls into the Paglia. Following the course of the torrent, we cross the Elvella, which divides Tuscany from the Papal States at the *osteria* of Torricella, and arrive at

1½ *Ponte Centino*, the Papal frontier station and custom-house, on the l. bank of the Elvella, near the point where that torrent and the Siele fall into the Paglia. Passports are signed here, but persons travelling by diligence are not annoyed by an examination of their luggage, an operation which in their case takes place at Rome, as it may for those travelling by post or vetturino, on the administration of a small fee, or provided they have obtained a *lascia passare*.

[An additional horse from Ponte Centino to Radicofani, and also to Acquapendente. For carriages with 4 or 6 horses, besides the 2 additional required by the tariff, the postmaster of Ponte Centino is allowed to attach a pair of oxen from the Osteria di Novella to Radicofani, at a charge of 60 bajocchi. In this case the course for the two additional horses, estimated at 1½ post, is fixed at 60 bajocchi per horse. Carriages of couriers and others with only 2 horses are not subject to the regulation as regards the oxen.]

The road proceeds along the left side of the Paglia, which receives so many torrents in its course that the route between Radicofani and Acquapendente is often impassable after heavy rains. The scenery of the frontier continues, for some miles, of a dreary character, but it improves as we approach Acquapendente. The Paglia is crossed by the Ponte Gregoriano, and a long and steep ascent leads to

1 *Acquapendente* (*Inn*, Tre Corone d'Oro, in a large old mansion, rather desolate and ill furnished at present, but not otherwise objectionable). Passports are again *visèd* here, for which a charge of 1 paul is made. The approach to this, the first town of the Papal States, offers the most cheering contrast with the wild ravines and dreary hills of the Tuscan frontier. The road winds up the hill amidst fine oaks and terraces covered with vegetation. The town is picturesquely situated on the summit of a precipitous mass of rock, over which several pretty cascades, from which it derives its name, dash into the ravine below. This hill is composed chiefly of the subapennine marls, capped with volcanic tufa and basalt. During the ascent, on the right hand some short basaltic columns are seen. Acquapendente is a dull and dirty town, possessing no interest whatever except that derived from its position. It was, before the 17th century, a mere stronghold, with few inhabitants, but it became a place of some importance after Innocent X., in 1647, removed to it the episcopal see from Castro, which was destroyed as a punishment upon the inhabitants for the murder of their bishop. The population amounts to 2957. The medical traveller will not pass through the town without recollecting the fame of Fabricius ab Acquapendente, born here in 1537. Fabricius was the successor of Fallopius at Padua, where he filled the anatomical chair for nearly half a century. His name is celebrated in medical science as the discoverer of the valves of the veins. To the English traveller he is particularly interesting, since Harvey studied under him at Padua, and probably received from his discoveries his first impulse in investigating the circulation of the blood. Fabricius died in 1619, the year in which his pupil began to teach publicly in London the doctrine of the circulation.

The aspect of the country gradually improves after leaving this town

many of the tufa hills have grottoes excavated in them, which serve as habitations for the shepherds. A gradual ascent brings us to

‡ San Lorenzo Nuovo (*Inns*, Aquila Nera, and l'Ecu de France), a formal village built by Pius VI. as a refuge for the inhabitants of the old town, situated lower down and nearer the margin of the lake, which was desolated by malaria. From this point the traveller enjoys the first view of the lake of Bolsena. On the descent the ruined town or station of San Lorenzo Vecchio, surmounted by an old tower covered with ivy, forms a striking feature in the landscape. It occupies an Etruscan site, and numerous sepulchres are still traceable in the cliffs beneath its walls.

1 *Bolsena* (*Inn*, Aquila d'Oro, described by some travellers as very dirty and uncivil, and by others as comfortable and clean), a small town of 1754 souls, situated on the margin of the lake, on the site of the Roman city which supplanted the Etruscan city of Volsinium, after the latter had been conquered and razed to the ground. Volsinii was one of the most ancient and powerful cities of the Etruscan league, and was so opulent when it was last conquered by the Romans, that it is stated by Pliny to have contained no less than 2000 statues (B.C. 280). An account of its various contests with Rome will be found in Livy, who notices the worship of Norcia, and states that the years were marked by fixing nails in her temple. The common story of the citizens becoming after the loss of their independence so sunk in luxury as to fall under subjection to their own slaves is rejected by Niebuhr, who considers that the insurgents called "slaves" by the Roman writers were not domestic slaves, but serfs who had aided the Volsinienses in the defence of their common home, and had obtained as their reward the rights of citizenship. At a later period Volsinii was remarkable as the birthplace of Sejanus, the favourite of Tiberius; there are few other notices of it in Roman history. The Etruscan city is supposed to have been situated on the table-land on the summit of the hill called "Il Piazzano," above the amphitheatre, but there is not a vestige of wall or building now to be seen. The remains of the Roman city are more numerous. At the entrance of the town is a confused heap of architectural fragments which deserve examination. Among them are broken columns, Corinthian capitals, several altars and inscriptions. Nearer the gate are numerous granite columns, the remains of an ancient temple supposed to be that of the Etruscan goddess Norcia. Among the ruins is a Roman bas-relief of the sacrifice of the Arvales. Besides these antiquities, numerous sepulchres and tumuli exist in the neighbourhood, together with some remains of a Roman amphitheatre, approached by a Roman road with a pavement in basalt. Large quantities of Etruscan vases, statues, and other relics have been found here of late years: the statue called the Arringatore, now in the gallery at Florence, is perhaps the most remarkable of these discoveries. The triple church of *Sta. Cristina* has a façade ornamented with some bas-reliefs collected from an ancient temple in 1512 by Cardinal de' Medici, and a marble sarcophagus, with a bas-relief of the triumph of Bacchus. Bolsena is more interesting, however, as the alleged scene of the miracle to which the genius of Raphael has added celebrity. The miracle is said to have taken place in a ch. here in 1263, when a Bohemian priest, who doubted the doctrine of transubstantiation, was convinced by blood flowing from the sanctified wafer he was consecrating. In commemoration of this event, Urban IV., then residing at Orvieto, instituted the festival of the Corpus Domini. A dark and dirty vault, forming a kind of chapel, is pointed out as the actual place of the miracle. The spot where the blood is said to have fallen is covered with an iron grating.

The Upper Town of Bolsena is worth a visit, not so much for its beauty as for its singularity; from every point of high ground the scenery and fine

views will amply repay the fatigue of the ascent.

The Lake of Bolsena is a noble expanse of water, whose cirumference is estimated at 43,000 mètres, 26¼ English m. [Its circular form, and being in the centre of a volcanic district, has led to its being regarded as an extinct crater; but that hypothesis can scarcely be admitted when the great extent of the lake is considered. The treacherous beauty of the lake conceals *malaria* in its most fatal forms; and its shores, although there are no traces of a marsh, are deserted, excepting where a few sickly hamlets are scattered on their western slopes. The ground is cultivated in many parts down to the water's edge, but the labourers dare not sleep for a single night during the summer or autumn on the plains where they work by day; and a large tract of beautiful and productive country is reduced to a perfect solitude by this invisible calamity. Nothing can be more striking than the appearance of the lake, without a single sail upon its waters, and with scarcely a human habitation within sight of Bolsena; and nothing perhaps can give the traveller who visits Italy for the first time a more impressive idea of the effects of malaria.] The 2 small islands, the largest called *Bisentina*, and the smaller *Martana*, are picturesque objects from the hills. The latter is memorable as the scene of the imprisonment and murder of Amalasontha, queen of the Goths, the only daughter of Theodoric and granddaughter of Clovis; she was strangled in her bath, A.D. 534, by the order or with the connivance of her cousin Theodatus, whom she had raised to a share in the kingdom. Some steps in the rock are shown as the stair which led to her prison. The church on the island of Bisentina was built by the Farnese family, and decorated by the Caracci; it contains the relics of Sta. Cristina, the virgin saint of Bolsena, whose footsteps on the rocks at the bottom of the lake are still shown as proofs of her miraculous preservation from the death by drowning to which she had been consigned by her pagan persecutors. The Farneses had 2 villas on these islands, where Leo X., after visiting Viterbo, resided for the purpose of fishing. The lake has always been famous for its fish; its eels are commemorated by Dante, who says that Pope Martin IV. killed himself by eating them to excess:

> "E quella faccia
> Di là da lui, più che le altre trapunta,
> Ebbe la santa chiesa in le sue braccia;
> Dal Torso fu, e purga per digiuna
> Le anguille di Bolsena e la vernaccia."
> *Purgat.*, xxiv.

From the S. extremity of the lake runs the river Marta, by which it is drained; it flows by Toscanella, and falls into the sea below Corneto. Pliny's description of the lake, which he calls the Tarquinian lake, and his account of its 2 floating islands, will interest the classical tourist (Epist. ii. 96); the islands, if they ever existed, have disappeared, for the description cannot apply to Bisentina and Martana.

The traveller who wishes to visit Orvieto, without encountering the details of Rte. 23, may, in a light gig, easily proceed from Bolsena and return on the same day. The road is good, but hilly; the distance 12 m., but charged 2 posts by the postmaster.

An additional horse is required from Bolsena to San Lorenzo; and also from Bolsena to Montefiascone, but not *vice versâ* in either case.

About a mile beyond Bolsena the traveller should leave the carriage, to examine the basaltic columns on the steep slopes of the hill overlooking the lake. They are thickly clustered, and present 5 or 6-sided prisms, from 2 to 4 ft. in height. The ascent of the hill now leads us through a wood abounding in oaks, and presenting some fine peeps over the lake. The wood has been cleared for a short distance on either side of the road, to prevent the concealment of banditti, who formerly gave the hill of Bolsena a disagreeable notoriety. After a long ascent we reach the town of Montefiascone, situated on the top of a hill crowned by a castle of the middle ages, and commanding an extensive view of the lake and its surrounding scenery.

1 Montefiascone (*Inns*: La Posta, before coming up to the gate on the Bolsena side, dear and unaccommodating; Aquila Nera, said to be clean, with civil people, at the foot of the hill beyond the gate), an episcopal town of 2656 souls, occupying the site of an Etruscan city, of which some sepulchres still exist, though antiquaries are not agreed upon its name. The cathedral, dedicated to St. Margaret, in spite of its unfinished front has an imposing look; its octagonal cupola is one of the earliest works of San Michele. Near the gate is the ch. of *San Flaviano*, a Gothic building founded in 1030, and restored by Urban IV. in 1262, presenting a singular mixture of round and pointed arches. In the subterranean chapel is the monument of Bishop Johann Fugger, of a distinguished family of Augsburg, who so frequently replenished the coffers of the emperors and entertained them at their palace, now well known as the hotel of the Drei Mohren. The bishop is represented lying on his tomb, with a goblet on each side of his mitre and under his arms. The death of this prelate, which took place in the town, was caused by his drinking too freely of the wine to which he has given such extraordinary celebrity. The following is his epitaph, written by his valet: *Est, Est, Est. Propter nimium est, Joannes de Foucris, Dominus meus, mortuus est.* The explanation of this singular inscription, which has given rise to abundant controversy, appears to be simply this: the bishop was in the habit of sending on his valet beforehand in order to ascertain whether the wines were good, in which case he wrote on the walls the word *est* (*it is* good). At Montefiascone he is said to have been so pleased with its sweet wine, that he wrote the *est* three times, a mode of expressing the superiority of liquors which recalls the XXX of the London brewers. The fact is likely to be perpetuated much longer than the luxurious prelate would probably have desired, for the best wine still bears the name of the fatal treble *est*.

Near the inn of the Aquila Nera, at Montefiascone, a hilly road branches off to Orvieto (18 m.) and to Città della Pieve (44½ m.), from whence the traveller may proceed either to Perugia (26 m.), or to Chiusi (6 m.) and Montepulciano (22 m.). All these roads are hilly. (See Rte. 97.)

From Montefiascone to Viterbo the road, after a steep descent, crosses a dreary and unenclosed country destitute of interest—the great Etruscan Plain, between the volcanic groups of Monte Cimino and of the Lake of Bolsena. About midway and about 2 m. from the road, on the l., are the ruins of *Férento*, the Etruscan Ferentinum, mentioned by Horace, in whose time it was a Roman colony; it was the birthplace of the Emperor Otho, and was erected into an episcopal see, but was destroyed by the citizens of Viterbo, in the 12th century, on account of the alleged heresy of its inhabitants, in representing our Saviour on the cross with the eyes open, instead of shut. The ruins of the theatre are remarkable for their massive substructions of Etruscan masonry, the 7 entrances, and the *scena*, which is supposed to be the most perfect in Italy. About 1 m. from Férento is the village of *Vitorchiano*, which enjoys the singular privilege of furnishing the senator and municipality of Rome with servants, a privilege derived from its fidelity to Rome in the middle ages, as recorded on an inscription in the palace of the Conservatori at the Capitol. About 7 m. beyond Férento is *Bomarzo*, celebrated within the last 20 years for the Etruscan tombs which have been explored by Prince Borghese with so much success, and to which we are indebted for the interesting sarcophagus with knotted serpents on its temple roof, now in the British Museum; and for the bronze shield with a lance thrust in it, and its braces of leather still perfect, which forms one of the most remarkable objects in the Museo Gregoriano of the Vatican. Also about midway between Montefiascone and Viterbo, near the Osteria delle Fontanile, a few yards from the road on the rt. hand, is a considerable portion of the *Via Cassia*, which connected Florence and Rome, passing

through Chiusi, Bolsena, Bagni di Serpa, Vetralla, and Sutri. Beyond this fragment of the ancient road, and at about 2 m. from Viterbo, a small column of vapour at some distance on the rt. marks the position of the warm sulphurous spring called the *Bulicame*, celebrated by Dante:—

"Quale del Bulicame esce ruscello,
Che parton poi tra lor le peccatrici,
Tal per l' arena giù sen giva quella."
Inf. xiv.

The Bulicame is one of those many springs, containing a large quantity of calcareous matter in solution, which issue from beneath the volcanic strata of the neighbourhood of Rome, and which deposit travertine. At a short distance are the thermal springs of the same name, over which a kind of bath establishment has been erected.

1 VITERBO.—(*Inns*, Aquila Nera, at the post-house, and inside the Florence gate, good as to rooms and beds, and generally improved, but charges high, especially to persons travelling by post; Angelo, in the Piazza, second-rate.) From Viterbo to Montefiascone the post is reckoned at 1¼, and an additional horse is required by the tariff, but not *vice versâ*.

Viterbo, situated at the northern foot of Monte Cimino, is the capital of a province, embracing a superficial extent of 872 sq. m., and a population of 128,234 souls. It is the seat of a bishop. The population of the city is 14,226. It is surrounded by walls and towers built chiefly by the Lombard kings; its streets, though narrow and dirty, are paved with flag-stones, like those of Florence. By the old Italian writers it is called the city of handsome fountains and beautiful women.

Viterbo is supposed to occupy the site of the *Fanum Volumniæ*, celebrated as the spot where the Etruscan cities held their general assemblies. It was raised to the rank of a city by Celestin III., in 1194; during the 13th century it was the residence of several popes, and the scene of numerous conclaves, at which the following were elected: Urban IV., in 1261; Clement IV., in 1264; Gregory X., in 1271; John XXI., in 1276; Nicholas III., in 1277; and Martin IV., in 1281. It was the chief city of those allodial possessions of the Countess Matilda, extending from Rome to Bolsena, embracing the whole coast from the mouth of the Tiber to the Tuscan frontier, which she bequeathed to the Holy See in the 12th century, and which constitute what is now known as the patrimony of St. Peter.

The *Cathedral*, dedicated to San Lorenzo, is a Gothic edifice, built on the site of a temple of Hercules. It contains the tombs of popes John XXI., Alexander IV., and Clement IV. At the high altar is the picture of S. Lorenzo in Glory, by *Gio. Francesco Romanelli*, a native painter. The pictures illustrating various incidents in the history of S. Lorenzo are by his son *Urbano*. The subjects from the life of S. Lorenzo and St. Stephen are by *Marco Benefial*. In the Sacristy is a large picture of the Saviour and the four Evangelists, attributed to *Albert Durer* (?); the medallion on the roof is by *Carlo Maratta*. But these works of art will fail to interest the English traveller as much as the recollection of the atrocity which has associated this ancient edifice with the history of England. It was at the high altar of this cathedral that Prince Henry of England, son of the Earl of Cornwall, was murdered by Guy de Montfort, the 4th son of Simon de Montfort, Earl of Leicester, who was killed in 1265 at the battle of Evesham, fighting against Henry III. On that occasion the body of the earl was dragged in the dust by the royalists; his son, Guy de Montfort, who was also present in the battle, vowed vengeance against the king and his family for this outrage. No opportunity, however, occurred for a few years; but the grandson of the notorious persecutor of the Albigenses was not likely to forget his vow, and an accidental visit to this city at length threw one of the young princes of England in his way. After the battle of Tagliacozzo, Charles of Anjou was summoned from his conquests to accompany his brother St. Louis on a second crusade against Tunis. His stay, however, was short, and he soon returned to Naples. The College of Cardinals

being then at Viterbo, Charles proceeded to that city in order to induce the cardinals to bring the long interregnum to a close, and elect a successor to the chair of St. Peter. During his residence at Viterbo, many of the crusaders who had returned from Tunis had assembled there, together with his great officers of state. Among the latter was Guy de Montfort, the lieutenant of Charles in Tuscany. On a certain day he met, in this cathedral, Henry, son of Richard Earl of Cornwall, king of the Romans, and brother of king Henry III. of England. The prince was passing through Viterbo on his return from Africa, whither he had accompanied his cousin Edward. The young prince was kneeling at the altar during the celebration of mass, when Guy de Montfort rushed upon him and ran him through with his sword. The prince instantly expired, and the murderer walked out of the ch. unmolested. He said to his attendants at the door, "I have been avenged." "How?" said one of them, "was not your father dragged in the dust?" At these words he returned to the altar, seized the body of the prince by the hair, and dragged it into the public square. He then fled and took refuge in the Maremma, but Charles was afraid to punish him for the crime. Prince Edward, the son and successor of Henry III., and Philippe le Hardi, of France, were both in Viterbo at the time, but they quitted it immediately, indignant at the weakness of Charles in allowing the murderer to go unpunished. Giovanni Villani, the principal authority for these facts, states that "the heart of Henry was put into a golden cup, and placed on a pillar at London Bridge, over the river Thames, for a memorial to the English of the said outrage." (Lib. vii. c. 40.) Dante has also commemorated this circumstance, and has placed the murderer in hell, in that 7th circle guarded by the Minotaur and the Centaurs, which is surrounded by a river of boiling blood, in which those whose sins have been tyranny or cruelty towards mankind are punished:—

"Poco più oltre il Centauro si affissi
Sovra una gente, che infino alla gola
Parea che di quel bulicame ascisse.
Mostrocci una ombra dalla un canto sola,
Dicendo: colui fesse in grembo a dio
Lo cor, che in su Tamigi ancor si cola."
Inf. xii.

Besides this event, there is another historical incident which gives the cathedral of Viterbo an interest to English travellers: it was in the square before it that Adrian IV., the only Englishman who ever wore the tiara, compelled Frederick Barbarossa to humble himself in the presence of the papal and imperial courts by holding his stirrup while he dismounted from his mule. The haughty emperor only yielded at the persuasion of his courtiers, who suggested the precedent of Lothaire; but Frederick deeply felt the injury, and consoled himself, according to the contemporary historians, by declaring that he paid this homage not to the pope, but to the apostle of whom he was the recognised representative.

Close to the cathedral is the *Episcopal Palace* of the 13th century, now greatly dilapidated, but still retaining many points of interest connected with the history of the popes. The great hall is still shown in which the conclave was assembled at the command of Charles of Anjou, at the time of the murder of Prince Henry, when, after a deliberation of 33 months, they elected Tebaldo Visconti to the papal chair, under the name of Gregory X. In the same hall the cardinals afterwards elected Martin IV., after an interregnum of 6 months, though not until Charles of Anjou had excited an insurrection against them among the inhabitants of Viterbo. At the suggestion of that monarch the citizens removed the roof in order to force them to an election; they then arrested and imprisoned the cardinals Orsini and Latinus, whom Charles, for his own personal interests, wished to be removed from the council. It is said that the municipal archives still preserve letters of these cardinals dated from "the roofless palace." Another chamber is shown, in which John XXI. was killed by the fall of the roof in 1277.

The ch. (entirely modernised) of the *Convent of Sta. Rosa* contains the body of the saint, one of the heroines of the

13th century, whose history, like that of Joan of Arc, presents a strange combination of religious and political enthusiasm. She first roused the people against the emperor Frederick II.; after the success of the Ghibeline party she retired into exile; and on the death of the great emperor returned in triumph to Viterbo, where she died, and was soon afterwards canonized by the Guelph party. Her body, resembling that of a black mummy, is preserved in a gilt tomb, and is the object of great veneration on account of her numerous reputed miracles.

The Ch. of *S. Francesco*, behind the hotel of the Aquila Nera, a good specimen of Italian Gothic, contains in the l. transept the celebrated Deposition from the Cross, by *Sebastiano del Piombo*, painted, as we learn from Vasari, from the designs of Michel Angelo: Lanzi also cites this work as one of those in which Sebastian del Piombo was assisted by Michel Angelo. In the opposite transept is the tomb of Adrian V., who died at Viterbo in 1276: the recumbent statue of the Pontiff, and the monument in general, are in a good style and in excellent preservation.

The Ch. of the *Osservanti del Paradiso* has another work of *Sebastiano del Piombo*, the Flagellation, which, according to Lanzi, was considered the finest picture in Viterbo. On the outside is a fresco of the Madonna with saints, attributed to *Leonardo da Vinci*.

The Ch. called *della Morte* has a picture of the Incredulity of St. Thomas, by *Salvator Rosa*. *S. Ignazio*: the picture of the saint at the high altar is by *Cav. d'Arpino*, and in the sacristy a small painting of Christ in the Garden by *Marcello Venusti*. *Sta. Maria della Verità* has a remarkable fresco of the Marriage of the Virgin, by *Lorenzo di Giacomo da Viterbo*, who completed it in 1469, after a labour of 25 years. It is highly curious in the history of art, independently of the fact that all the heads in it are portraits of the principal citizens; it is scarcely less interesting as a study of the costume of the 15th century.

S. Angelo in Spata presents in its façade a Roman sarcophagus, with a fine bas-relief of a lion fighting a boar, and an inscription recording that it contains the ashes of Galiana, the most beautiful woman in Italy. This celebrated personage was the Helen of the middle ages (1138), and her beauty gave rise to a war between Rome and Viterbo, during which the Romans were defeated. In the capitulation which followed, the Romans stipulated that they were to be allowed a last sight of Galiana, who was accordingly shown to them from one of the windows still existing in an old tower of the ancient gate of St. Antonio.

The *Palazzo Pubblico*, begun in 1264, deserves a visit. In the court are 5 large Etruscan tombs, with recumbent figures on the lids, and inscriptions. In the hall of the *Accademia degli Ardenti* are the frescoes of *Baldassare Croce*, a scholar of Annibale Caracci. In another apartment a marble tablet containing the pretended edict of King Desiderius, the last of the Lombard kings, and the Tabula Cibellaria, another of the forgeries by which Annius, the well-known literary impostor, attempted to claim for Viterbo an antiquity greater than that of Troy. The museum of the academy is interesting on account of its local antiquities: it contains some fine Etruscan tombs in terra-cotta, vases, and other remains, Roman inscriptions and sarcophagi. Among the paintings is a Visitation, by *Francesco Romanelli*.

The principal fountains of Viterbo, which divide with its pretty women the honour of the proverb above alluded to, are the *Fontana Grande*, begun in 1206; the fountain in the market-place; that in the Piazza della Rocca, constructed in 1566 by Cardinal Farnese, and attributed to Vignola; and that in the court of the Palazzo Pubblico.

Outside the Roman gate is the *Domenican Convent*, of which Fra Giovanni Nanni, better known as Annius of Viterbo, was long one of the brethren.

The *Palazzo San Martino*, belonging to the Doria family, deserves a visit for its noble staircase *a cordoni*, by which a carriage may ascend to the upper stories. It also contains the portrait of the dissolute Olimpia Maidr'

chini Pamfili, sister-in-law of Innocent X., with her bed and its leather furniture.

The immediate neighbourhood of Viterbo is memorable for a battle fought there in 1234, between the army of the emperor in conjunction with the forces of the pope, and the troops of Rome, then in opposition to their own pontiff, who by a more singular coincidence formed an alliance with his hereditary enemy for the purpose of repressing the insurrection of his subjects. The papal forces on this occasion were commanded by an English prelate, Peter de Rupibus, bishop of Winchester, by whom the Romans were defeated with immense loss.

On the road to Orte, at a distance of 1 and 3 m. from Viterbo, are 2 objects of some interest: the sanctuary and Domenican convent of the *Madonna della Quercia*, and the *Villa Lante* at *Bagnaja*. The Madonna della Quercia, built from the designs of Bramante, has a splendid roof, an imitation of that of Sta. Maria Maggiore. Over its three doors are some bas-reliefs in terra-cotta, by *Luca della Robbia*. Behind the altar is the image of the Madonna on the oak from which it was found suspended, and which gives name to the church. In the campanile is a bell said to weigh 13,500 lbs. On the ground in front of this convent are held the 2 great fairs of Viterbo: the 1st, established by Leo X. in 1513, begins on the day of Pentecost, and lasts 15 days; the 2nd, founded by the Emperor Frederick II. in 1240, begins on the 22nd Sept., and ends on the 6th Oct. The *Villa Lante* is remarkable for its imposing architecture, said to be the design of Vignola. It was begun by Cardinal Riario, and finished by Cardinal Gambara, in allusion to whose name and armorial bearings a cascade was formerly made to assume in its fall the form of an immense lobster. It is now almost deserted. It is related that, when St. Carlo Borromeo visited the villa, he suggested how much good the money lavished upon it would have done if distributed among the poor; to which Cardinal Gambara replied that he had made them earn it by their labours. On the summit of the mountain, 4 m. above the villa, is the *Menicatore*, or Logan stone of Italy, a large mass of rock, 22 feet long and 9 feet high, which still "logs" as easily as the celebrated "Logan rock" of Cornwall.

Orte, 10 m. beyond this, picturesquely placed on an isolated ridge on the rt. bank of the Tiber, with a little Inn called the Campana, occupies the site of ancient Horta, one of the military colonies of Augustus. It has the ruins of a fine bridge, called the bridge of Augustus, and some remains of baths. To the S. the picturesque town of *Bassanello*, with its mediæval walls, marks the site of Castellum Amerinum, near which was the estate of Calpurnius, father-in-law of Pliny the younger. In the Val d'Orte the small lake called the Valdemone or Lago di Bassano, choked up with rushes, is the ancient Lake Vadimon, whose floating islands are beautifully described in the 8th epistle of Pliny, whose residence at the villa of his father-in-law gave him leisure and opportunity to observe them. The banks of the lake are celebrated for the total defeat of the Etruscans by the Romans, B. C. 309, which completely destroyed their political existence as an independent nation. A subsequent battle was fought here by the Etruscans in alliance with the Gauls and Boii, but they were again defeated by the Romans under Dolabella. A few miles S. of Bassanello, *Gallese*, a town of some consequence in the middle ages, is supposed to mark the site of the Faliscan city of Fescennium, noted for the nuptial songs to which it gave the name of Carmina Fescennina. Near it, and about 7 m. S. of Bassanello, is the village of *Corchiano*, occupying the site of an Etruscan town, the name of which is lost. ½ m. from it, on the road to Civita Castellana, is the Etruscan inscription "Larth Vel Arnies," in letters 15 inches in length, cut in the tufa rock through which the ancient Via Amerina was carried. 2 m. from Corchiano, on the road to Bassanello, is a curious Etruscan tomb, called *Puntone del Ponte*.

Excursion to Castel d'Asso, Norchia, and Bieda.

By far the most interesting excursion which can be made from this road is that to Castel d'Asso, Norchia, and Bieda. *Castel d'Asso*, or, as it is called by the peasantry, Castellaccio, was the necropolis of the Etruscan city of Castellum Axia, distant about 5 m. from Viterbo. When it is stated that the cliffs of this and the 4 adjoining valleys are excavated into a continued series of cavern-sepulchres of enormous size, resembling nothing else in Europe, and only to be compared with the tombs of the kings of Thebes, the traveller may perhaps be induced to prolong his journey for the purpose of visiting so remarkable a spot. It will be much more desirable to hire horses or donkeys for the excursion than to attempt it in a carriage; and those who do not wish to return to Viterbo may proceed by Vetralla, the Vicus Matrini, the wayside inn called Le Capanacce, and from thence through Capranica and Sutri (both of which are noticed at the end of this route), to Ronciglione, the next post station on the high road to Rome. It will also be necessary to carry provisions from Viterbo, and on no account to omit to take torches, without which it is impossible to examine the tombs. The best information as to proceeding to Castel d'Asso, &c., may be obtained at Viterbo from Signor Bazzichelli, a ribbon manufacturer, who, as an amateur in antiquities, has made several excavations in the country around, during which he discovered Musurua. As a guide, Giuseppe Perugini, a barber, will be found useful; he is active, but not very intelligent. As there is much to explore, travellers should start from Viterbo at a very early hour, in order to have the day before them; they may then visit the 4 valleys, and reach Viterbo or Ronciglione in good time before dark. The principal of these valleys are those of Bieda (the Blera of Cicero) and San Giovanni di Bieda, to which a pathway leads from the high road of Vetralla. The 1st object which attracts attention after leaving the road is a remarkable ruined fortress of the 15th century, called Castel d'Asso, marking by its name, as well as by the Etruscan foundations around it, the site of Castellum Axia, mentioned by Cicero as one of the strongholds of Etruria. Nothing can be imagined more grand or imposing than the appearance of this ruined fortress from all parts of the valley. Immediately in front of the castle, and far down in the glen, commences the long line of cavern-sepulchres, completely occupying the face of the cliff opposite the castle, and running up both sides of the valleys which fall into it. These tombs were discovered by Signor Anselmi of Viterbo, and first made known by Professor Orioli. Elaborate drawings of them have been since given in Canina's 'Etruria Maritima.' Their general appearance resembles the Egyptian style, particularly in the doors, which are narrower at top than at bottom; over many of them are inscriptions in the Etruscan character, the letters of which in several instances are a foot high. They are also interesting in the history of Etruscan architecture, as presenting some fine examples of mouldings; but they want the projecting cornice which would be necessary to give them a complete resemblance to Egyptian structures. These lofty doorways, however, like those observed in the sepulchres of Lycia, Phrygia, and Egypt, are merely sculptured in the cliff; a smaller door at their base, easily concealed by earth, leads into the antechambers, which have similar false doors, at the base of which are the entrances into the real sepulchral chambers. Most of these are single, but some are double, the inner apartment being much smaller and lower than the outer. They present a great diversity of size, and the roofs are frequently vaulted. In some of the tombs the receptacles for the dead are excavated side by side in the rocky floor of the chamber, in others they radiate from the centre, and in others again there are ledges of rock along the sides of the apartment, on which sarcophagi were placed. In the neighbourhood of Bieda bronze and marble figures, vases, and scarabæi have been discovered in great abundance; but all the tombs have evidently been

rified, probably by the Romans. In regard to the inscriptions occasionally visible on these tombs, the visitor will be struck by the frequent repetition of the word *Ecasu*, or *Ecasuthinesl*, so commonly met with in Etruscan tombs in other parts of the country. It has been supposed to signify "*adieu*;" and "it would seem," says Sir William Gell, "that some general meaning must be expressed by words so frequently repeated, but nothing satisfactory has yet appeared as an interpretation. The interpretation of the inscriptions at Castel d'Asso, and other Etrurian cities, has hitherto defied the efforts of the learned. It is in vain that Lanzi and Passeri have with great toil and learning succeeded to a certain degree in the interpretation of the Umbrian or Eugubian tables: notwithstanding the numerous remains of Etruscan, '*Ril avil*' (vixit annos, or annos vixit) and some proper names are all that have ever been satisfactorily made out in this language. It may be observed that brass arms have been found in these sepulchres, which seem to refer them to a very ancient period. It is remarkable that scarabæi also, in cornelian and other stones, are frequently met with here, as in Egypt, but always with Greek or Etruscan subjects engraved upon them."

After exploring the valley of Castel d'Asso, travellers should proceed to *Vetralla*, a town of 6000 Inhab., situated on the edge of the great plain of Etruria, and near the site of Forum Cassii, from which they may easily explore the necropolis of Norchia and the site of Bieda, each about 6 m. distant. There is a small inn, or *osteria*, at Vetralla, but the accommodation it affords is only indifferent, though the people are obliging, and Giacomo Zeppa (who is scarcely known except by the nickname of *Jaco il Cavallero*), and who lives hard by, may be employed as a guide. The road to *Norchia* lies over bare moors, and is practicable only on foot or horseback. The valley which contains the tombs is a perfect amphitheatre in form, and as the eye ranges along the face of the cliff on one side of it, nearly 300 ft. above the stream which flows at the bottom, it traces a long and almost unbroken line of tombs, adorned with pediments and cornices like those at Castel d'Asso, but more imposing in effect. Almost at the extremity of the line are the 2 sculptured sepulchres, with pediments and Doric friezes, which have made the name of Norchia celebrated among archæologists. Of these one only of the pediments is complete; the half of the other was found buried in the earth near it, and was carried to Viterbo. The tympana of the pediments are filled with figures in high relief, and the wall under the pediment with other figures in bas-relief, nearly as large as life. The upper figures represent the various incidents of a combat; the lower ones, probably, a funeral or religious procession; above the figures may be recognised, as suspended from the wall, a circular shield, a winged genius, a helmet, and 2 swords, and the 3 figures which close the procession bear the twisted rods, which are seen in no other place except the Typhon tomb at Tarquinii. Professor Orioli, who first described these tombs, considers that their Greek character and their execution would refer them to the 5th or 6th century of Rome. Their interior presents no magnificence whatever, and differs in no degree from that of the ordinary tombs in the vicinity. Although there are many more tombs in this necropolis than there are at Castel d'Asso, it is remarkable that no vestige of an Etruscan inscription has ever been found. The picturesque Lombard church of Norchia, now in ruins, marks the site of the Etruscan city, but its ancient name is lost, and nothing more is known respecting it than that it was called Orcle in the 9th century.

The second remarkable site to be visited from Vetralla is *Bieda*, distant within 6 m., a wretched village, occupying the site of the Etruscan city of Blera, on the Via Clodia, which passed through it, and of which the ancient Etruscan bridge still exists, under the name of the Ponte della Rocca. There is no inn at Bieda, and the only respectable house in the village is that of the proprietor, the Pied-

montese Count di San Giorgio. The ch. contains a picture of the Flagellation, by *Annibale Caracci,* and has a Roman sarcophagus in front of it, which was found in the neighbourhood. Both the modern and the ancient town were placed at the extremity of a long narrow tongue of land, projecting into deep ravines, and communicating with them by narrow and almost precipitous clefts in the tufa rock. The sides of these ravines, in every direction, excepting where the cliffs face the N. and E., are literally honeycombed with sepulchral chambers, rising above each other in terraces, and generally shaped into the forms of houses, with sloping roofs and moulded doorways, like those of Norchia. In fact, Bieda surpasses all other Etruscan sites in the architectural variety and interest of its tombs. In the ravine on the E. of the town is a conical mass of rock, forming internally a tomb of 2 chambers, and hewn externally into a series of circular steps, contracting towards the summit, which probably supported a figure like those of Vulci and Tarquinii. In the ravine on the W. of the town is an ancient bridge of three arches, the central of which is semicircular and split throughout its entire length. The architecture of this bridge is superior in its construction to that of the bridge already mentioned, and for that reason, though perfectly Etruscan in its character, it is considered to belong to a period subsequent to the Roman conquest of Etruria. The scenery of the ravines around Bieda is of the wildest and most impressive character, and artists who have exhausted even the grand scenery of Civita Castellana will find in these solitary glens combinations of ancient art and romantic nature at once novel and inexhaustible.

If an examination of these valleys should lead the traveller to desire a more minute acquaintance with this district of Etruria, he will be able to make an excursion from Vetralla to Corneto (Tarquinii), 18 m. distant by the high road from Viterbo to Civita Vecchia; but as this would lead him altogether away from the Roman road, and would require preparation in the way of introductions, we shall make it the subject of a separate journey, and describe it under "Excursions from Rome."

The traveller who is desirous of proceeding to Rome without returning to Viterbo, can do so by following the Via Cassia from Vetralla to Monterosi, visiting Sutri on his way. A diligence runs three times a week between Viterbo and Rome, passing by Vetralla, performing the distance professedly in 10 hours. On leaving Vetralla, a gradual ascent leads us over the shoulder of the Monte Cimino, beyond which is the roadside osteria of Le Capanacce, in whose walls are embedded many relics of the Vicus Matrini, a Roman station, situated nearly 2 miles beyond it, and still retaining its ancient name. 3 or 4 m. further we arrive at *Capranica,* a modern town, which occupies an Etruscan site whose name is lost, and is celebrated for its mineral waters, called by the peasantry the Fonte Carbonari, which are in high repute in diseases of the bladder and kidneys. There is no inn at Capranica, but travellers may obtain acccommodation at the house of a very civil and obliging butcher called Ferri. There are some interesting Gothic tombs in the ch. outside the gate, and a fine portal, ornamented with early Christian sculptures, in the street opposite, and which once formed a part of a church that has been destroyed. About 3 m. beyond Capranica is *Sutri,* a description of which will be found at the end of the present route.

Returning to Viterbo—

(An additional horse is required from Viterbo to l'Imposta.)

The road on leaving Viterbo begins immediately to ascend the volcanic range of Monte Cimino, the classical Ciminus, whose dense forests served as a barrier to Etruria against Rome prior to the memorable march of Fabius. It is clothed with Spanish broom, heath, and brushwood, among which there are still some noble oaks and chestnut-trees, interspersed occasionally with stone-pines.

1 L'Imposta, a solitary post-house, from which the road still continues to

ascend for about half a mile before it reaches the summit. It is impossible to imagine a grander panorama than bursts upon the traveller from this point, 2900 feet above the sea: in very clear weather he may descry Rome for the first time. It embraces on one side the whole chain of the Apennines from Otricoli to Palestrina, the Alban hills, and even the distant Volscian range, with the valleys of the Sacco and the Liris separating them from the central Apennines, whilst the Tiber may be seen in the foreground winding its course through the desolate Campagne at their base. Soracte is almost at the traveller's feet on one side, whilst behind in the distance majestically rise the high Tuscan peaks of Montamiata and Cetona, on the extreme rt. the hills of La Tolfa bordering the Mediterranean, and the Mediterranean itself, in general brilliantly illuminated by the sun. Below is the little lake called the Lago di Vico, or Lacus Cimini:—

"Et Cimini cum monte lacum, lucosque Capenos." *Virg. Æn.*, vii.

The road soon skirts the eastern margin of this beautiful basin, about 3 m. in circumference, whose steep sides are covered with luxuriant forests. The Lake of Vico occupies the site of a great volcanic crater of elevation contemporaneous with the elevation of the eruptive mass of the Cimino. Its volcanic origin is evident from the physical structure of the surrounding hills, confirmed by an ancient tradition that it was caused by a sudden sinking, during which a city called Succinium was swallowed up. Several ancient writers mention that when the water was clear, the ruins of this city might be seen at the bottom of the lake. The beautiful wood-clad mountain of Monte Venese rises in the midst of the crater.

About half way between l'Imposta and Ronciglione a road of less than 2 m. on the l. leads through a forest abounding in some charming scenery to the castle of *Caprarola*, the masterpiece of Vignola. It was built by that eminent architect for Cardinal Alessandro Farnese, nephew of Paul III., on the southern slopes of Monte Cimino. As a specimen of the fortified domestic architecture of the 16th century, it is perhaps unrivalled in Italy. It is of a pentagonal form, and is surrounded with bastions and a fosse. The substructions of the palace are of the most solid and imposing kind. The apartments are decorated with frescoes and arabesques, by Federigo, Ottaviano, and Taddeo Zuccheri, by Tempesta, and by Vignola himself, whose perspectives are by no means the least remarkable of the many interesting works of art for which this castle is remarkable. Each room is devoted to some incident in the history of the Farnese family, or to some allegorical subjects. The Sala degli Annali has the fine fresco of Taddeo Zucchero, representing the entry of Charles V. into Paris between Francis I. and Cardinal Farnese, who is riding on a mule. Taddeo has introduced himself and his two brothers as supporters of the canopy. The Stanza del Sonno is remarkable for its fine poetical subjects, now nearly destroyed, which were suggested by Annibale Caro. The arabesques of Tempesta are also interesting; on the top of the stairs he has represented himself on horseback in the female dress which he assumed for the purpose of escaping from his work, but he was pursued and overtaken by the people of the castle, who compelled him to return and complete his engagements. In the gardens is the elegant *Palazzuolo*, designed by Vignola as the casino of the castle, worthy of a visit for the beautiful prospect over the surrounding country from its upper terrace. It is stated that Cardinal Borromeo, afterwards St. Charles, during his visit to Caprarola, made an observation similar to that already recorded in the account of the Villa Lante at Viterbo: "Che sarà il paradiso!" he remarked; "Oh! meglio sarebbe stato aver dato ai poveri tanto denaro spesovi." The answer of Cardinal Farnese may be regarded as a suitable reply to all similar observations of mistaken philanthropists: "Di averlo egli dato a' poveri a poco a poco, ma fattoglielo guadagnare *con i loro sudori.*"

1 Ronciglione. (*Inns* improved within the last 3 or 4 years. La Posta, formerly bad and dirty, is now said to be respectably conducted; the Aquila Nera is clean and comfortable, with a civil landlord.) (An additional horse from Ronciglione to l'Imposta.) This is the last place entirely free from malaria between Viterbo and Rome. It is a dirty and half-ruined town of 4855 souls, romantically situated on a precipitous rock above a deep and wooded ravine, in the sides of which are several sepulchral chambers marking the site of an Etruscan town, the name of which has been lost. Its ruined Gothic castle is a striking object on approaching the town. Ronciglione was burnt by the French during their first invasion; it has some manufactures in iron. The iron is brought from Bracciano. Notwithstanding the impulse given to the town by these establishments, many of its old palaces are comparatively deserted, and falling fast to decay. The Roman gate bears the name of Odoardo Farnese. On leaving the town we enter upon the Campagna of Rome, a tract of country stretching from the hills of Etruria to the Circæan promontory near Terracina, bounded on the E. by the Sabine Apennines, and by the Mediterranean on the W.

From Ronciglione, a road leads to the Etruscan town of Sutri (3 m.), from which a good one fit for carriages communicates with the post-road near Monterosi (7 or 8 m.); so that travellers encumbered with heavy carriages may make a détour from Ronciglione, either in the light *caritelle* of the country or on horseback, and rejoin their carriages at Monterosi. A good diligence from Viterbo to Rome passes by Sutri 3 times a-week. Sutri may also be very conveniently visited from Viterbo and Vetralla, and included in the tour from the former town, embracing the Etruscan sites on the declivities of the Monte Cimino, Castel d'Azzo, Vetralla, Norchia, Bieda, and Capranica (see ante, p. 205).

Excursion to Sutri.

There is no inn at Sutri, but clean beds and tolerable accommodation may be obtained at the house of a butcher called Francocci.

Sutri occupies the precise site of the ancient Etruscan city of Sutrium, whose alliance with Rome exposed it to frequent attacks and sieges from the other Etrurian tribes. In these operations the military prowess of Camillus, of Fabius, and of other warriors illustrious in Roman history, was instrumental in protecting Sutrium from its enemies. The proverb "ire Sutrium" commemorates an incident which took place during the most remarkable of these attacks in 365, when, at the urgent entreaty of the citizens, Camillus and the Roman army recovered the city from the confederated Etruscans on the very day on which they entered it as conquerors. From the rapidity of this double exploit, "ire Sutrium" became a proverb. The city is situated on a long insulated rock of volcanic tufa, forming, in combination with the ravines by which it is surrounded, an exceedingly picturesque situation. A bridge formerly connected it with the high table-land adjoining, but it was broken down by the French in 1798. In the deep valley passed on approaching the gate from this side are numerous sepulchral chambers, but they are not so remarkable as those we shall observe in the lower valley on leaving the town for Monterosi. On the south side of the town are some fine fragments of the ancient walls. Of the five gates now observable, three are ancient, viz. the two in the southern wall, and one in the northern, now blocked up, but still called the Porta Furia, from the tradition that it was that by which the city was entered by Camillus. The latter has a slightly pointed arch, and is considered by many as more recent than the others. The two remaining gates, one at each extremity of the town, are modern, although one of them bears an inscription attributing the foundation of Sutrium to the Pelas-

gi (!), and the other setting forth the antiquity of the city. At the foot of an insulated eminence, crowned by the villa of the Marchese Savorelli, embosomed in a thick and picturesque grove of ilex and cypress, is the ancient amphitheatre of Statilius Taurus, excavated in the tufa, and so perfect as to be unique. The steps are worn in a few places, but all its corridors and vomitories and six rows of its seats are preserved. In a few places some brickwork may be recognised, but only where there existed obvious deficiencies in the rock; with this exception the amphitheatre has no masonry, but is hewn out of the solid tufa. The length of the arena is about 160 feet, and its breadth about 132 feet. Some doubt exists whether this interesting structure is of Etruscan or Roman workmanship; if it be Etruscan, it may be regarded as the type of all the amphitheatres built by Imperial Rome. Micali considers it Etruscan, Nibby refers it to the time of Augustus, and Canina regards it as Roman, on the ground, principally, that the character of the architectural details is Roman. In the face of the cliff, above the amphitheatre, are numerous sepulchral caverns, one of which has been converted into a ch. These and the subterranean passages which are known to exist beneath the cliffs of Sutri, and which tradition has invested with mysterious histories, are believed to have been used both as places of divine worship and of burial by the early Christians during their persecutions. Nearer the town, in the midst of a thick wood, is a sepulchral chamber with a pillar in the centre, called the "Grotta d' Orlando," in which tradition relates that Charlemagne's celebrated Paladin was born; the inhabitants also claim Pontius Pilate as a native of Sutri, which is disputed by Marta on the lake of Bolsena. The modern town has a population of 2000 souls; it contains nothing of interest; the views from some of its old houses overlooking the valley are very beautiful. On descending from the Porta Romana, a perpendicular face of rock, on the rt. hand, is seen filled with sepulchral chambers, many of which have traces of columns, pediments, and other architectural decorations. Several of them have apparently been fronted with stone of a different quality, but these ornaments have been removed. These chambers are well worthy of examination; and indeed Sutri has been so little explored that it offers a more ample field perhaps than any other Etruscan settlement so easily accessible from the high road. Capranica and the road from Sutri to Vetralla are described in a previous page. Leaving Sutri for Rome, we again join the post-road near the junction of the routes from Siena and Perugia, and soon after reach Monterosi.

The direct road from Ronciglione to Monterosi presents nothing worthy of particular notice.

1	Monterosi,	Described in Route 107.
1	Baccano,	
1	La Storta,	
1¼	Rome,	

For Inns at Rome, see p. 280.

ROUTE 102.

FLORENCE TO SIENA, BY THE POST-ROAD.

41 Eng. m.

	Posts.
Florence to San Casciano . .	1
S. Casciano to Poggibonsi . .	2
Poggibonsi to Siena	2
	5

The 1st stage out of Florence being very hilly, an additional horse is required by the tariff. The road leaves Florence by the Porta Romana, from which an ascent leads to the village of S. Gaggio, having the Granducal villa of Poggio Imperiale on the l., and the hill of Bellosguardo covered with villas on the opposite side. 3 m. from the city gate is the large village of Galuzzo, beyond which the road passes on the rt. the *Certosa* in Val d' Ema, situated on a commanding eminence, in the angle formed by the junction of the rivers Greve and Ema. This celebrated Carthusian convent

was founded, by Niccolò Acciajoli, grand seneschal of Naples, in 1341. The subterranean chapel contains the tombs of Acciajoli, by Orgagna, and of some other members of his family; that of Cardinal Angelo Acciajoli is by Donatello and Giuliano Sangallo. In this convent Pius VI. found a retreat during those political troubles which marked the latter years of his pontificate: he was arrested within its walls, and carried a prisoner to France. (See *Handbook of N. Italy*, p. 609.) 2 m. farther, at Monte Buoni, a road strikes off on the l. to L' Impruneta, where the ch., Sta. Maria, is celebrated for a miraculous image of the Virgin, which attracts, on certain festivals, an immense concourse of devotees from all parts of Tuscany. The country around the village of L' Impruneta is of great interest to the geologist, being composed of eruptions of serpentine through the secondary limestones; the well-known green marble called verde dell' Impruneta is found there. Great numbers of oil-jars, and of the beautiful earthen flower and shrub vases in such general use in the Tuscan gardens, are manufactured in the neighbourhood.

The road from Monte Buoni is one continued ascent to

1 San Casciano (*Inn*, La Campana), on the summit-level between the valleys of the Arno and of the Pesa. In the neighbourhood of San Casciano is the villa of Machiavelli. In this house it is said that he wrote 'The Prince' and several other works. On leaving the town we descend to the rt. bank of the Pesa. At the bridge called Ponte Rotto a hilly road branches off on the rt. to Certaldo; ascending the Pesa for 3 m., the river is crossed at Ponte Nuovo, where another hilly road branches off on the l. to Sambuca and Castellina, in the wine-growing province of Chianti, and to Siena. A steep ascent of 4 m. brings us to Barberino, a large village, in a beautiful situation, on the top of the ridge between the valleys of the Pesa and Elsa. There is a good inn at Barberino where the vetturini stop on their way to Siena; from Barberino the road descends along the Drove torrent to

2 *Poggibonsi.* (*Inns:* Aquila Nera, tolerable, and cheap if you bargain.) (See Rte. 101.)

Leaving Poggibonsi for Siena, we ascend the valley of the Staggia, leaving on the l. hand the hilly district of the *Chianti*, which gives name to a wine well known to travellers on this route, and celebrated by Redi; and on the rt. the upper valley of the Elsa and the large town of Colle, where the traveller will find a very fair country inn, to which a good road strikes off on the l., and continues to Volterra. After leaving Poggibonsi, 4 m. farther, the picturesque Castle of Monte Riggioni is passed, which, although from without appearing a ruin, contains, within, a church, Piazza, Palazzo Pubblico, &c. From opposite Monte Riggioni commences the ascent of the hills that separate the waters flowing into the Arno and Ombrone—the highest point of the road being near San Dalmazio, over the great tunnel of the Siena Railway. Shortly afterwards we pass a column, erected on the spot where Frederick II. met his consort Eleonora of Portugal, conducted by Æneas Sylvius and by 400 ladies of the city.

Siena is entered by the Porta Camollia, over which is the inscription said to have been put up in 1604, on the occasion of a visit of the Grand Duke Ferdinand:

"Cor magis tibi Sena pandit."

ROUTE 103.

SIENA TO AREZZO, BY MONTE SAN SAVINO.

About 42 m.

This is a very good, but hilly road, and may be performed in a day in a light carriage; a diligence runs along it 3 times a week, performing the journey in 10 hours.

On leaving Siena by the Porta Pispini, the road descends for 4 m. to Ruffolo, where it crosses the Bozzone torrent, and, 1 m. farther, the river Arbia on a handsome bridge at Taverne d' Arbia. Beyond this we enter

the bleak and arid region of the *Crete Sanese*, or blue tertiary marls (hereabouts extremely abundant in fossil shells), and which continues for 8 m. farther; ½ m. after crossing the Arbia a road to Asciano and to Montepulciano branches off on the rt. About 15 m. from Siena we reach the hamlet of S. Quirico on the upper Ombrone, where the roads to Arezzo and to Chiusi (Rte. 104) separate, and from which we commence to ascend for 6 m. the range of hills that separate the valley of the Ombrone from that of the Chiana; the highest point of the road is near Palazzuolo, 2000 ft. above the level of the sea. Descending from thence, by a tortuous route, we pass the large village of Monte San Savino, situated on a hill above the river Esse, one of the large affluents of the Chiana; between the Esse and the Chiana the road crosses obliquely 2 low ranges of hills parallel to the latter river, and 7 m. before arriving at Arezzo enters the Val di Chiana at the *Pieve al Intoppo*, 1 m. before reaching the Chiana. From this point the drive to the gates of the city over the low hills of L'Olmo, and across the Piano di Arezzo, is through an extremely rich and fertile country.

Arezzo. (See Rte. 107.)

ROUTE 104.

CHIUSI TO SIENA, BY THE VAL DI CHIANA.

About 42 m.

There are 2 roads by which the traveller can proceed from Chiusi to Siena: the one by Rapolano, the other by *Chianciano*, *Montepulciano*, and *Asciano*; the latter is by several miles the longest, and with vetturino horses — for there are no post-stations on the road—will require nearly 2 days, but it is by far the most interesting to those not pressed for time, as it will enable the tourist to visit the Baths at Chianciano, and the interesting town of Montepulciano; the latter, where there is a tolerable locanda, may be reached in a morning's drive from Chiusi, and made the first day's resting-place. There are also good inns at Asciano; the Aquila and another on the l. coming from Chiusi: the road from Asciano to Asinalunga is beautiful.

The more direct road by Rapolano is now travelled by a diligence 3 times a week, which, leaving Chiusi at a very early hour, arrives at Siena about 1 o'clock, in time for the railway train that reaches Florence at 6.45, and Leghorn at 8.30, on the same evening.

The road, on leaving Chiusi, runs round the foot of the hill on which the town is built; that to Chianciano branching off to the l. 3 m. farther, after passing the Granducal *fattoria* (farm) of Dolciano on the rt., it crosses a marshy plain which separates the Lakes of Chiusi and Montepulciano, where malaria now exists to a greater degree than in any part of the Val di Chiana; following the l. bank of the latter lake to Acquaviva, near which there is another large Granducal farm, the road enters a series of low hills, passing by Nottula at the foot of the mountain on which Montepulciano stands; from here to Torrita the country is very beautiful.

Torrita. The town offers nothing of interest; there is a poor locanda outside the gate, where vetturini put up.

We do not enter the village, which is upon an elevation on the l.; before reaching Torrita the road from Montepulciano to Arezzo by Fojano branches off on the rt.

On leaving Torrita, the picturesquely situated town of Asinalunga (one of the several that, placed on the range of hills bordering the Val di Chiana, were out of the reach of its once pestilential malaria) is passed on the l.; near this a good road to Siena by Asciano branches off on the l. Here we enter the valley of the Fōenna, one of the largest tributaries of the Chiana. At the Osteria of Palazzolo, the only place where the diligence changes horses, the traveller may obtain some refreshment in the shape of breakfast. The town perched on the hill above it is Rigomagno. A very gradual ascent of 4 m. through a wooded valley leads to the highest point of the road, where the chain of hills forming the water-shed between the Chiana and the Ombrone

is crossed by a low pass (1260 feet above the level of the sea); across this pass it is proposed to carry the projected railway from Siena to Arezzo. Near the summit is the small village of Serre, an important place in the mediæval warfare of the Tuscan republics. From Serre a steep descent, by far the worst part of the road between Chiusi and Siena, brings us to

Rapolano, a picturesquely situated little town on a height, surrounded by walls, with a population of 2000 souls; it has some reputation as a watering-place, and is much frequented during the months of July and Aug. The waters, which contain a large proportion of carbonic and of sulphuretted hydrogen gases, are efficacious in cutaneous complaints and in rheumatic affections. The springs issue from the secondary limestone rock which constitutes the ridge of hills over which we have passed, although where they come to the surface they are covered by an extensive modern travertine deposit. The traveller who may wish to explore the surrounding country will find a very fair inn here, and, in the summer months, abundance of gaiety and society.

From Rapolano we enter the dreary region of the Crete Sanese, ascending the upper valley of the Ombrone to San Quirico. The contrast between this sterile region and the fertile Val di Chiana, which we have just traversed, is very striking. No country can be less interesting than the 10 m. from San Quirico to Taverne d' Arbia, 5 m. before reaching Siena, except to the palæontologist, who may make here an abundant and varied collection of the fossil marine shells of the Tertiary Subapennine formation.

Siena. (See Rte. 101.)

ROUTE 105.

SIENA TO GROSSETO.

About 50 m.

This is a long day's journey, and has little to interest the traveller except Grosseto itself. It forms, in connection with the rly., the most direct route between Florence and the southern portion of the Tuscan Maremma. A public conveyance starts from Siena during the winter months 3 times a-week, performing the journey in 15 hours.

4 m. from Siena a road branches off to the rt. at San Galgano, leading to Chiusdino, a forest district in the chain of secondary hills called the *Montagnuola*—the road to Grosseto continuing along the rt. side of the Merse to the Osteria of the *Ponte a Macerete*, from which continuing along the l. bank to Petriolo on the Tarma, a steep ascent of 5 m. brings us to Casale, and a descent of 10 m. more to the village of *Paganico*, near the rt. bank of the Ombrone. Between this and Grosseto the road is hilly, but in excellent repair. At *Batignano* commences the descent into the plain of the Maremma along the *Salica* torrent, passing about 2 m. (on the l.) from the ruins of Roselle, and farther on the baths at the foot of the hill of Moscona; hence to Grosseto over a level tract of 5 m.

For Grosseto see Rte. 99.

ROUTE 106.

FLORENCE TO VOLTERRA, THE BORACIC ACID LAGONI, AND MASSA MARITIMA.

The easiest and most economical mode of reaching Volterra from Florence or Leghorn is by Pontedera, on the Leopolda Railway. A very fair public conveyance (fare 8 pauls) leaves the Pontedera Station every Tuesday, Thursday, and Saturday, on the arrival of the 2nd train from Florence, or about 12 o'clock, and reaches Volterra at 6 in the evening. Travellers arriving at Pontedera will always find vehicles for hire. A calessa for 1 person costs 20 pauls, and will perform the journey in 5 hours. Parties proceeding to Volterra will find very good calèches, which require but 5 hours on the road. The vettarino named Gambacorta has excellent carriages and good horses, and can be recommended. By writing to him beforehand, at Pon-

tedera, parties will save themselves delay and trouble. The hire of an entire carriage is about 40 pauls.

The road from Florence to Pontedera is described in the *Handbook of N. Italy*, Rte. 42, and as far as Empoli in Rte. 101 of this vol., beyond which the stations are—

San Pierino,
San Romano,
La Rotta, and
Pontedera.

From the Railway station at Pontedera the road turns to the S., leaving the valley of the Arno to enter into that of the Era, and follows the W. side of the latter during the greater part of the journey. The country is highly cultivated, producing corn, maize, grapes, and mulberry-trees, whilst the hills on either side are covered with rich arborescent vegetation, and crowned with picturesque villages—the Val d' Era, in its lower part particularly, being considered one of the most fertile districts of Tuscany. 4 m. from Pontedera we pass through the village of Ponsacco (about 6 miles from here, on the rt., are the Baths of Casciano, much frequented in July and August, and very efficacious in rheumatic and nervous affections); and near the 8th mile that of Cassinoli, where there is a large villa belonging to Count Camerata Bacciocchi. A little farther on beyond the Era is seen the picturesque village of Piccioli, on a hill clothed with olive plantations. Farther on, the river Sterza is crossed by a handsome bridge, about 1 m. above its junction with the Era. From this point the valley narrows, and becomes less productive; to the rich alluvial soil lower down succeed the tertiary marine marls and sands. As we ascend the valley, the hill of Volterra and the mountains of Monte Catini come into view, the country becoming more bleak and barren. The village of Lajatico, a fief of the Corsini family, is left on the right, and after a gradual rise along the Ragone torrent the road reaches its highest point, the summit-level between the valleys of the Era and Cecina, near the Osteria di Bachetona, 500 feet above the Arno at Pontedera. 3 roads branch off from this point, on the rt. to Monte Catini, on the l. to Volterra, whilst the continuation before us leads to the ford over the Cecina, Pomarance, and to the boracic acid Lagoni, and from thence to Massa Maritima.

The view from the Pass of La Bachetona is very fine, to the N. embracing the whole extent of the valley of the Era, closed by the rounded group of the Pisan hills, beyond which rise the Apennines of Modena and Lucca, amongst which the peaks of La Pania form very striking objects in the panorama; in front and to the S. the clayey, arid region over which Volterra towers, with the river Cecina at its base, and beyond the wooded range of the Maremma, behind Pomarance, crowned by the mediæval castles of Rocca Silana, Monte Castelli, and Libiano, whilst on the rt. and nearer to where we are standing are the hills of Monte Catini, and the village grouped round its high square tower, and the prolongation of the range to the shores of the Mediterranean, by the heights of Castellina and Monte Vaso.

From La Bachetona a good road of 6 miles leads to Volterra, first ascending gradually along the summit of the ridge that separates the waters flowing into the Cecina and the Era, and afterwards by zigzags the hill on the top of which the town is situated. Before reaching the city the ascent becomes more rapid, the road passing along the newly constructed promenade at the base of the Castle Hill, from which the prospect over the Val Cecina and Mediterranean is extremely fine.

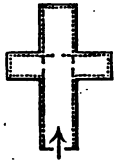
Volterra (*Inns*, the Unione, kept by Ottaviano Callai, clean, comfortable, and moderate charges. Giuseppe Callai, nephew of the master of the Unione, is a good cicerone, and is also a dealer in antiquities). This is one of the most interesting towns in Italy, and travellers who are desirous of investigating the remains of one of the most celebrated amongst the Etruscan cities should not fail to visit it. Volterra retains more of its ancient Etruscan

character than any other. The remark of Maffei, that those who have not been at Volterra know nothing of Etruscan antiquity, however, may be regarded as the testimony of a too partial witness. The town is situated on a lofty and commanding eminence, capped by a tertiary sandstone full of marine shells, known by the local name of *Panchina*, which rests upon a mass of blue clay, whose soft soil is so frequently washed away by the rains and torrents, that the neighbouring country presents a singular appearance of sterility and desolation. The hill of Volterra is bounded by the Era on the N., and by the Cecina on the S.; it is 1900 feet above the level of the sea. From all sides the ascent to the town is long and rapid. In spite of the dreary aspect of the country, the view from the summit of the hill, and especially from the citadel, is particularly striking; in clear weather it extends to the hills above Pisa and the distant Apennines, and commands a long line of sea, including the island of Capraja and a considerable portion of Corsica. The pop. of the town is 4872.

Volterra nearly retains its ancient name of Velathri or Volaterræ. Although less is known of its early history than of that of Cortona, there is no doubt that it was a city of the league, and one of the most ancient settlements of Etruria. Its interest is so entirely Etruscan, that it would be out of place to enter into details of its history during the middle ages, when its strong position between the republics of Pisa, Florence, and Siena naturally made it a place of importance in the contests of the free cities. Like many other small towns of Central Italy, it was for some time able to assert its independence, and was governed by its own consuls; but it gradually fell under the power of Florence, and from that time its history forms a part of that of the Florentine republic.

The ancient walls are among the best characterised specimens of Etruscan architecture; they are constructed in horizontal courses without cement, and are composed of massive blocks of tertiary sandstone, here called *Panchina*. The greater part of the walls were ruined during the sieges of the middle ages, particularly at the capture of the city by Federigo di Montefeltro in 1472. They are supposed, from the remains still visible, to have been 6 m. in circuit, or about double the extent of those of Cortona and Fiesole. The most perfect fragments are seen outside the Porta San Francesco and below the ch. and convent-garden of Sta. Chiara, at a quarter of an hour's walk from the inn. Of 5 detached fragments one is 40 feet in height, and about 14 feet in thickness; the largest blocks being 10 feet long by 3 feet high. 2 square open sewers, with projecting sills seen in the walls about 10 feet from the ground. The sandy beds on which they are built are gradually wasting away by the encroachments of the ravines, which threaten to undermine the foundations at no very distant period. One of the ancient gates is still standing, in a fine state of preservation. It is called the *Porta all' Arco*, a circular arch, 21 feet high, formed of 19 huge masses, the gateway which follows being nearly 30 feet deep, put together without cement. The keystone and the two pilasters have colossal heads sculptured on them in the micaceous rock (*selagite*) from Monte Catini, which were formerly supposed to be lions; but a bas-relief on one of the cinerary urns in the Museum, which appears to represent this gate, shows that they were probably heads of the tutelary deities of the city. Within the gate the channel for the portcullis is still visible, of an age long posterior to the original construction. Outside the Porta Fiorentina, another gate, called the *Porta di Diana*, has been much altered; near it the ancient walls may also be traced for a considerable extent. Beyond this, about half-way down the hill, and a few hundred yards below the modern public cemetery, at a place called *I Marmi*, is the Necropolis, in the tombs of which were found several of the most valuable objects in the Museum. One tomb was preserved in its original

state, for the sake of travellers, but is now sadly neglected. It is a circular chamber, 18 feet in diameter, and about 6 feet in height; it is supported by a column in the centre forming part of the rock in which it is excavated, surrounded by a tier of benches, on which are placed cinerary urns. Below the convent and ch. of San Francesco, outside the walls (in two of the chapels of which, opening into the outer corridor, are good and large bas-reliefs, by *Luca della Robbia*, dated 1501, of the Last Judgment, and of St. Francis and two Saints), and near the Villa Inghirami, is a well-preserved tomb, excavated in the Panchina, on the side of the hill, and of the form of a Latin cross, consisting of an outer chamber and 3 smaller ones, all surrounded by benches, on which rested numerous sepulchral urns, which are still preserved; some in terra-cotta, but the greater number in white alabaster, with bas-reliefs. This is better kept, and the key in the hands of the neighbouring *contadino*. It is the most interesting now in the vicinity of Volterra.



Of the other antiquities, of which some vestiges are still traceable, the most remarkable are the piscina and the baths. The *Piscina*, outside the gate of the fortress, can only be seen by permission of the bishop, and must be entered by a long ladder. It is a fine specimen of Etruscan architecture: the arches are sustained by 6 columns, and constructed with blocks of great solidity; in the vault are some apertures, probably from the water-pipes. The *Thermæ* near the fountain of San Felice are clearly Roman, and consist of two baths and some smaller chambers, in which we may trace fragments of a rude mosaic pavement and bas-reliefs. One bath is circular, the other square; from the substructions they appear to have been vapour-baths. In the Borgo di Montebradoni are remains of an Etruscan hypogeum, with some cinerary urns, &c. Several excavations have been recently made (1856) in this neighbourhood, and have led to the discovery of numerous Etruscan sepulchres, with urns, vases, &c. Near the Florence gate are traces of a Roman amphitheatre. But all these remains yield in interest to the museum in the Palazzo Pubblico, where most of the objects discovered in the tombs and ruins have been carefully preserved.

The *Palazzo Pubblico* was begun in 1208, and finished in 1257, as recorded in an inscription in the Latin rhyme of the period. The tower was much shattered by the earthquake of 1826, and has been since rebuilt. The mediæval façade is covered with armorial shields; but the windows, as in most of the buildings which surround it, have been modernized. The two lions sustaining the arms of Florence were added when the Florentine republic acquired the sovereignty of Volterra, and appointed one of its own citizens to be captain of the people. The Palazzo contains the museum and public library. The *Museum* is one of the most interesting local collections in Italy; it was opened in 1731, and is chiefly indebted for its treasures to the munificence of Monsignore Mario Guarnacci, who bequeathed his Etruscan collections to the town in 1761; it is filled with tombs, statues, vases, coins, bronzes, pateræ, gold ornaments, mosaics, &c., collected in the Necropolis. The whole are arranged in 9 rooms on the ground-floor, and one on the first containing the coins. There are upwards of 400 cinerary urns, mostly of white alabaster, a variety of gypsum; some however are of tufa, and a few, the most ancient probably, in terra-cotta; they are square, and from 2 to 3 feet in length. On the lids are generally the recumbent figures of the deceased. Several of the urns have inscriptions, —among which the names of Cæcina (Ceicna), Flavia (Vlave), Gracchia (Cracne), and other well-known Etruscan families, may be recognised. The bas-reliefs of these urns, independently of their interest as works of art, are instructive in affording an insight into the costumes and manners of the Etruscans. The bas-reliefs on some of the urns are coloured red, and one

still retains traces of gilding. They represent various incidents of domestic life, and a most remarkable series of subjects illustrating every period of the Greek mythology. Among the scenes of domestic life are many of a very affecting character; death-bed scenes are favourite subjects, and the parting of husband and wife is frequently represented in various and touching forms. In some cases, the soul, symbolised by a figure on horseback, is represented setting out on its long journey, while a child, the sister probably of the deceased, is striving to detain it, and the messenger of death is hurrying it on, carrying over his shoulder a long sack like a purse, one end containing the good, the other the bad deeds of the deceased. In other bas-reliefs, the soul on horseback is proceeding on its journey to the next world attended by Charon and a good genius. On another urn we see the funeral car drawn by horses with their heads hanging down as if in grief, conveying the body and the mourners to the tomb. On some, we see human sacrifices, and on others, sacrifices of asses, bulls, and wolves. On many of the urns are sculptured flowers; which are represented half-blown when the deceased was young, and full-blown when he was an adult. Funeral and triumphal processions, and the solemn processions of the judges, occur almost side by side with banquetings and other familiar scenes of an Etruscan home; and even the representation of a girls' school is not wanting. Boar-hunts, bull-fights, gladiatorial combats, and horse-races in the circus, supply an instructive series of illustrations of Etruscan sports; while the events of ancient mythology, which are here represented, include almost every popular topic of ancient history or fable. Without entering into details, we may mention the following as the principal subjects of these sculptures:—Ulysses and the Syrens, Ulysses and Circe, the Rape of Helen, the Murder of Polites by Pyrrhus, the Death of Pyrrhus at Delphi, the Death of Clytemnestra, Orestes and Pylades, Orestes and the Furies, the Seven Chiefs before Thebes (three urns, one of which has a representation of the gate of Volterra), Polynices and Eteocles, Amphiaraus and Eriphyle, Œdipus and the Sphinx, Œdipus slaying his father Laius, Cadmus and the Dragon, Cadmus fighting the armed men who have sprung from the teeth of the Dragon, Perseus and Andromeda, the Centaurs and Lapithæ, Actæon and his Dogs, Cupid and Psyche, and the Rape of Proserpine. The 2 large urns or sarcophagi, which are rather more than 5 feet long, were found in 1760, in the tomb of the Flavian family. One has a male figure on the lid, and on its front a funeral procession; the other, which bears a female one, has two very touching groups representing a mother with her children taking leave of her husband; and the same mother fondling her child after her bereavement. The walls of the 8th chamber are covered with Etruscan inscriptions, and with fragments from the Roman baths. In the 9th is a portion of a mosaic found in the baths in 1761; and the headless statue of a female with a child in her arms, discovered by Maffei in the amphitheatre, and supposed by Gori to be the Dea Norcia of the Etruscans. It bears an inscription on the right arm, which has been interpreted by Lanzi. A bas-relief representing a bearded soldier the size of life, with an Etruscan inscription, is considered by Micali, Gori, and other archæologists, as the oldest relic in the museum; it probably formed the side or jamb of the door opening into a sepulchre. In a room above stairs and near the library are contained numerous smaller Etruscan antiquities—bronzes, smaller vases, inscriptions, &c.; some of the bronzes are very beautiful—such as handles of vases, ornaments of horse-trappings, &c.; there is also a good collection of coins, those of Volterra of a very rude style, presenting the principal interest. A small series of cameos and intaglios, and a fine specimen in silver gilt of that peculiar ornament, the *bulla*, recently found in one of the Volterra tombs, and so frequently represented in Etruscan costumes. In the great Hall, the *Sala della Magistratura*,

over the Museum, is the Public Library, containing 13,000 volumes: it was also founded and endowed by the same public-spirited prelate, Guarnacci. Besides the printed books, it contains a series of the Acts of the Law Courts of the City extending as far back as the end of the 13th century. There are also some good ivory sculptures, in the form of boxes for wedding presents, and 2 very fine crozier-heads, also in ivory, which belonged to the Abbot of the Carthusian Monastery of the Badia, and to a Bishop of Volterra of the 12th century. At one extremity of the Sala de la Magistratura the wall is covered by a large fresco, attributed to one of the Orcagnas (probably Bernardo); it represents the Annunciation and Saints; unfortunately it has suffered a good deal from the earthquake and by modern restoration.

The *Cathedral*, consecrated by Calixtus II. in 1120, was enlarged in 1254 by *Niccolò da Pisa*, and restored and embellished in the 16th century by Leonardo Ricciarelli, a nephew of Daniele da Volterra. The façade is entirely of the 13th century, but the door of black and white marble may be more recent. The interior is imposing. It is in the form of a Latin cross, and retains all the characteristics of the original design of *Niccolò da Pisa*. The Corinthian capitals in stucco were added to the columns, which have been lately covered with a coating of painted stucco, in 1574 by *Ricciarelli*, who adorned the roof of the side aisles with the armorial bearings of the families who had contributed to the embellishment of the fabric. Inside the principal door are bas-reliefs representing the translation of the body of St. Octavian to this cathedral; it was originally interred in the ch. dedicated to the saint on a hill 4 m. N. of Volterra, and was brought hither in the year 820 by Bishop Andrea. The bas-reliefs were formerly placed on the outer wall of the cathedral, and were removed to their present position in 1767. On the l. of the great entrance is the tomb of the learned Mario Maffei, bishop of Cavaillon, tary of the Sacred College, and Nuncio of Julius II. at Paris, and on the rt. that of Archbishop Incontri, a modern work by Costoli. The vault of the choir was once covered with frescoes by *Niccolò Circignani*, destroyed by the restorations subsequent to the earthquake. The marble pulpit is covered with very early Christian bas-reliefs. It is supported by 4 columns of granite, resting on the backs of lions and monsters. The bas-relief in the front represents the Last Supper; the 3 others are Abraham sacrificing Isaac, the Salutation, and the Annunciation, with the name of each figure engraved above it. In the chapel of the Inghirami family, in the N. transept, are some frescoes by *Giovanni da S. Giovanni*, representing events in the life of St. Paul, and a painting by *Domenichino*, of his conversion, much injured by retouching; it is said that Domenichino received for this work 800 scudi. The other pictures of the chapel are the Martyrdom of St. Paul by *Francesco Curradi*, formerly attributed to Guercino; and the Saint receiving letters relating to the Christians of Damascus, by *Matteo Rosselli*. This chapel was built in 1615 by Gen. Jacopo Inghirami, a celebrated captain of the 16th century, called the "flagello de' Barbereschi e de' Turchi." In the chapel of the SS. Sacramento, built by Bishop Serguidi, in the south transept, is the Resurrection of Lazarus by *Santi di Tito*, with the name and date, 1592. The altar was designed by Vasari. The side walls are painted by *Giovanni Balducci*; and the stuccoes of the vault are by *Ricciarelli*, whose portrait has been introduced by Balducci. In the Gherardi chapel (2nd on l.) is an Annunciation, with an inscription on the back, B.M.F. ("Bartolommeo me fece"); it was formerly attributed to Ghirlandaio. The fine Presentation in the Temple is by *Giobattista Naldini*. Over one of the side-doors is a bust of S. Lino by *Luca della Robbia*. In the chapel of the Rosary (the 1st on l.) the St. Sebastian, by *Cungi* of Borgo S. Sepolcro. In the chapel dedicated to St. Octavian, near the choir, is the beautiful marble tomb of the saint, exe-

cuted by *Raffaelle Cioli*, in 1525, at the expense of the people of Volterra, who were desirous of commemorating their delivery from the plague of 1522 through the supposed intercession of the saint. The 2 angels bearing columns at the sides are by *Andrea Ferruzzi*. The high altar and choir have been entirely modernized; and the fine picture of the Virgin in the heavens, with saints below, amongst whom is St. Francis bearing a cross in front, one of the finest works of *Il Volterrano*, has been removed to the 3rd chapel on l. behind the pulpit. The two spiral columns on each side of the high altar, with kneeling angels upon them, are by *Mino da Fiesole*. The beauty of the head of St. John is particularly remarkable. The oratory of San Carlo, opening out of the S. transept, is a real picture-gallery, several valuable paintings from the cathedral and other churches having been removed to it:—an Annunciation by *Luca Signorelli*, painted in 1491; the Virgin with saints and angels, a beautiful work, by *Leonardo da Pistoja*; the Magdalen *della Radice*, by *Camillo Incontri*, a scholar of Guido, who retouched the head and some other portions; the Nativity, by *Benvenuto da Siena*, dated 1470; a Crucifixion, by *Rosso Fiorentino*; a Virgin and Child, by *Filippo Lippi*; S. Joseph, by *Il Volterrano*, one of his earliest works; a small Crucifixion, by *Sodoma*. The chapel of the Virgin contains a fresco of *Benozzo Gozzoli*, forming the background to some large wooden figures representing the Adoration of the Magi, and almost entirely concealed by them; the representation of the SS. Nome di Gesu, executed in wood, was presented to the town in 1424 by *S. Bernardino da Siena*, when he introduced his new religious order. There is an epitaph in this cathedral to the memory of Bishop Cæcina, who died in 1765, and who is supposed to have been the last of the family whose name for so many ages had been associated with Volterra. The Sacristy, celebrated for its relics, has a silver reliquiary, remarkable for its elaborate workmanship, containing 4 pieces of the true cross.

[*Cent. It.*]

The neighbouring ch. of *S. Giovanni*, supposed to occupy the site of a Temple of the Sun, is an octagonal building, referred to the 7th century. The doorway of black and white marble is curious, and the capitals of the columns are full of animals and birds. Over the architrave are 13 heads in relief of the Virgin and the Twelve Apostles. The rich arch of the high altar is covered with festoons of flowers and fruits, and seraphim, beautifully sculptured in the 16th century by *Balsimelli da Settignano*. The picture over it of the Ascension is by *Niccolò Circignani*. The ancient octagonal Baptismal font in marble, with its handsome bas-reliefs, was sculptured by *Andrea di Sansovino* in 1502, and the beautiful *Ciborio*, on the opposite side of the ch., formerly on the high altar of the Cathedral, bears the name of *Mino da Fiesole*, with the date (1471).

The *Ch.* and *Monastery* of *San Lino* were founded in 1480 by Raffaello Maffei, and finished in 1517, at the cost of 80,000 scudi. It contains the tomb of the founder, erected by his brother Mario, whose mausoleum has been mentioned in the description of the cathedral. The tomb, on l. of high altar, is of white marble; the recumbent statue of Maffei is by *Silvio da Fiesole*; the ornaments are by *Fra Angelo Montorsoli*; and the statues of the Archangel Raphael and of the Beato Gherardo Maffei, the Franciscan, are by *Staggi*. Raffaello Maffei, who was born at Volterra in 1451, obtained considerable reputation as a theologian and philosopher; he was the founder of the Accademia Letteraria dei Sepolti, the author of the 'Commentarii Urbani,' dedicated to Julius II., and the translator of the Odyssey. He was appointed by Sixtus IV. secretary to the Cardinal of Aragon on his mission into Hungary, and was employed by the same pope in other important negotiations. His brother Antonio Volterrano is well known as one of the leading personages in the conspiracy of the Pazzi. The picture of the Virgin and S. Lino, over the high altar, is by *Francesco Curradi* (1597). The 5 lunettes on each side

of the nave and one of the altarpieces are by *Cosimo Daddi.*

The ch. of *S. Francesco,* founded in the 13th century by the *Comune* and citizens, was rebuilt in 1623, and has undergone many subsequent alterations. It contains several tombs of the Guidi family, among which is that of Jacopo Guidi, bishop of Penna and Atri, the pupil of Guicciardini, with whom he was sent on a mission from Cosimo I. to the courts of Madrid and Paris. He wrote a life of the grand duke, and died in 1588. At the altar of the Maffei family, 2nd on rt., is a picture of the Virgin and Child with saints, by *Luca Signorelli* (1491). The Gabbretani altar has a Nativity by *Giovanni Balducci,* in 1591. The Conception is by *Giobattista Naldini,* 1585. The altarpiece of the Guarnacci chapel is by *Cosimo Daddi.* The celebrated Mario Guarnacci, founder of the museum, and one of the earliest Etruscan scholars, is buried here. His tomb was erected during his lifetime.

A door on the rt., near the high altar, opens into the Gothic chapel belonging to the *Confraternità della Croce di Giorno,* built in 1315, by Mone Todirigi. The interior is covered with frescoes which have suffered from the effects of damp and time—some of them are partially defaced; the whole presents a good specimen of the internal decoration of the 14th and 15th centuries. On the blue vault are the 4 Evangelists, by *Jacopo da Firenze,* 1410. The paintings upon the side-walls, by *Gianni di Francesco di Ser Cienni da Firenze,* with the date 1410, according to the inscription on one of them, represent, in different compartments, the Massacre of the Innocents, the Recovery of the True Cross, &c. S. Helena bearing the Cross, surrounded by male and female saints, and the group around the dead body of a saint, on the opposite wall, are very beautiful. These frescoes are interesting for the costumes of the period which they represent. This Cienni has been supposed on very doubtful grounds to be *Cennino Cennini di Colle,* the pupil of Agnolo Gaddi, and the author of a remarkable work on fresco-painting lately published in English. The Crucifixion at the altar of this chapel is by *Sodoma.*

The *Ch. of S. Agostino,* built in the 16th century, and restored in 1728, contains a Crucifixion by *Francesco Curradi,* and 2 paintings by *Il Volterrano,* one representing the Purification, painted in 1630, when he fled to Volterra to escape the danger of the plague, which was then raging in Florence. This ch. is celebrated for its relics; the miraculous picture of the Crucifixion, at the Falconcini altar, is still regarded with great veneration.

The *Ch. of S. Michele,* with a Gothic front, founded in 1285, and restored by the Fathers of the Scuole Pie in 1828, contains a picture of the Madonna and Child with St. Joseph, by *Carlo Maratta,* 1st chapel on rt. At the altar of S. Giuseppe Calasanzio, founder of this order, is a painting of the saint by *Giuseppe Zocchi.* The Scuole Pie were established in the adjoining convent in 1711, and are here much frequented. The present Pope Pius IX. was educated here.

The *Ch. of San Giusto,* in the suburb of the same name, is a good specimen of the architecture of the 16th century.

The *Citadel* is divided into 2 portions: the Cassero, or the Rocca Vecchia, and the Rocca Nuova. The Cassero was built in 1343 by Walther de Brienne, duke of Athens, then lord of Volterra. Its foundations partly rest on the ancient Etruscan walls. The Rocca Nuova was erected by the Florentines, after they had taken the city. At the same time they constructed, on the site of the old episcopal palace, the famous prison called *Il Mastio*: it was formerly used for state offenders, and it has acquired some celebrity as the place of the long confinement of the mathematician Lorenzo Lorenzini, the pupil of Viviani. He was imprisoned here in 1682 by Cosimo III., on the suspicion of being one of the chief instruments in the correspondence between the Grand-Duchess Margaret of Orleans and Prince Ferdinand, to whose court he was attached. He remained a prisoner until the prince's death in 1693. During the 11 years of his captivity he composed his work on

Conic Sections, which exists in manuscript in the Magliabecchiana library at Florence. The Citadel has of late years been converted into a prison for male convicts condemned to lengthened periods of imprisonment. The cellular and silent system is now adopted in it. At present it contains upwards of 300 prisoners, some for most atrocious crimes, others for political offences, the Torre del Mastio being exclusively set apart for the latter. Permission may easily be obtained on application to the *Sotto Prefetto* of Volterra to visit these prisons in all their details.

Behind the hospital of S. Maria Maddalena is a building called the Torre degli Auguri. An inscription still visible over the door in Gothic characters shows that it was built in 1299 by the Hospitalers of S. Giacomo in Altopascio.

The *Casa Guarnacci*, opposite the ch. of S. Michele, with its 3 towers, has an inscription over the door in Gothic characters, which shows that the first tower was erected at the beginning of the 13th century, and records the name of its architect, Giroldo da Lugano.

The *Casa Ducci*, in the same street, has an inscription built into the façade commemorating a child of the family of Persius, who is claimed as a native of Volterra.—A. PERSIVS A. F. SEVERVS V. ANN. VIII.M.III.D.XIX.

The *Casa Ricciarelli* is still occupied by the descendants of *Daniele da Volterra*. It contains a fine oil painting of Elijah by that great artist, who was born here in 1509, and died in Paris in 1566. The *Casa Masselli* in the Via del Crocifisso contains another example of this master in the ceiling of a small room which he painted in fresco.

The *Fountain of San Felice*, near the gate of the same name, has obtained some repute for its mineral waters, which possess the aperient properties of the sea-water. They are much used in dyspeptic complaints.

The *Alabaster Manufactories* of Volterra are well worth visiting; they have much increased in importance of late years, and not less than two-thirds of the male and female pop. of Volterra are employed in one way or other in the trade, which contributes to the great prosperity of this place; the great markets being the United States, India, China, and in Europe, Russia. Nearly all the vases and ornamental works seen in the shops of Florence and Leghorn come from Volterra; and as there are several shops in the place, travellers will be able to make their selection on the spot, and at prices inferior to those asked at Florence and Leghorn. The commoner varieties of the stone used for vases, &c., are found in the vicinity of the town, but the finer qualities of white statuary alabaster have been brought until lately from the quarries of La Castellina, S. of Leghorn. The landlord of the Unione, a very obliging man, who is well acquainted with this trade, will have any objects carefully packed, and forwarded to England or the United States. One of the largest and best assorted warehouses is that of Sig. Chierici, behind the ch. of San Giovanni.

The *Environs* of Volterra abound in objects which would afford interesting occupation to the traveller for many days. The *Villa Inghirami*, in the valley to the E. of the town, is remarkable for the extraordinary labyrinth in the rock, called the *Buche de' Saracini*, on the principle which assigns to the Saracens every wonder on the coast of Italy. One of the most remarkable objects in the neighbourhood of Volterra is the deep chasm called the *Balze*, on the N.W. between the churches of San Giusta and La Badia, produced by the action of water during many centuries on the clayey and marly soil of the surrounding hills. There is no place in Tuscany where the operation of this cause has been attended with more disastrous consequences. The upper part of the ravine or chasm is composed, like the table-land on which Volterra stands, of a tertiary sandstone resting on a thick mass of blue clay; as the subjacent marls are washed away by the rains, and by the percolation of the springs between the sandy and marly beds, large portions of the more solid superincumbent rock are continually falling from above without having any

apparent effect in filling up the abyss. It is known from authentic documents that the site now occupied by the ravine was a highly cultivated spot, well wooded, and covered with habitations, in the 7th century; about the end of the 16th the sides were observed to be gradually undermined by the water which had penetrated through the porous strata; in 1627 the ch. of San Giusto was engulfed; and in 1651 its rapid increase compelled the removal of another ch., which had previously appeared to be beyond the reach of danger. Cosimo II. made an attempt to check the progress of the mischief, and several plans were subsequently tried to collect the waters into another channel; but all have been unsuccessful, and the inhabitants observe with great regret that the danger is gradually approaching the celebrated Camaldolese monastery of S. Salvatore, now scarcely 20 yards from the edge of the precipice.

The Camaldolese monastery called the *Badia di San Salvatore*, situated at the N.W. extremity of the hill of Volterra, and about 1 m. from the town, was founded in the 11th century for the Camaldolese monks. It has a handsome Doric cloister, and contains many works of art. At the altar of S. Romualdo is the fine picture by *Domenico Ghirlandaio* representing S. Romualdo, S. Benedict, S. Atina, and S. Greciniana. At the altar of the SS. Sacramento is the Nativity of the Virgin, by *Donato Mascagni* (1599); at the altar della Pietà the Deposition from the Cross, by *Gio. Paolo Rossetti*, and at another altar is the Nativity of the Saviour by the same master (2nd on l.). The frescoes of S. Benedict and S. Romualdo at the sides of the organ are by *Il Volterrano*. In the apartment of the Abbot is the fine picture of Job by *Donato Mascagni*, by whom are the frescoes relative to the life of S. Giusto, and the large painting of the Marriage of Cana, in the Refectory, where also there is a series of pictures representing various events in the history of Volterra. Built into the façade of the church are some early Christian bas-reliefs and inscriptions, which belonged probably to the more ancient edifice of the 11th century. About ½ a m. outside the Porta Selci is the Convent of San Francesco: in two small chapels opening out of the corridor in front of the church are two fine and large bas-reliefs in terra-cotta, of the della Robbia school; they represent, one St. Francis and two saints, and the other the Last Judgment, with the Destroying Angel, a remarkable composition; it bears the name of the donor and the date (1501).

Excursion to Monte Catini and its Mines, etc.

A very interesting excursion may be made from Volterra to the Copper Mines of La Cava, near Monte Catini, 10 m. distant. A light gig may be hired to go and return for 12 pauls. Leaving the city, we follow the same road as far as the Inn of La Bachetona, from which another excellent one brings us, in ½ an hour, to the village of Monte Catini, where there is a Café, in which the geological traveller who may wish to prolong his stay in this interesting district will find accommodation.

The village of Monte Catini is situated on the summit of a hill, formed of a very peculiar eruptive rock, called *Selagite*, often prismatic, on the l. of the road; it presents nothing remarkable except the high square tower, all that remains of the ancient Castle, and which forms so striking an object in the landscape for many miles around. About 1 m. beyond the town is the Mining establishment of Caporciano or La Cava. The mines of Monte Catini have of late years acquired much celebrity from the richness and abundance of their copper ores. They appear to have been worked as far back as the 15th century: in 1827 they were re-opened by a company, who, after 10 years' labour, abandoned them, when they became the property of some English gentlemen, Messrs. Sloane and Hall, since which they have attained an unexampled prosperity, at least in the mining annals of Italy.

The country in which they are situated is of a very peculiar geological character. As the traveller reaches Monte Catini, he will observe that it

forms part of a group of pointed hills, very different in form and general appearance from all others of the surrounding country. They are also very different mineralogically, being formed chiefly of a singular rock of igneous or eruptive origin, which, from its colour, has been called *Gabbro Rosso* by the Tuscan geologists, and which has much analogy with certain porphyries, and especially with those so rich in mineral wealth in the New World; this *Gabbro Rosso*, which has risen through the surrounding sandstones and limestones at a comparatively recent period, constitutes the peaks of Monte dell' Abete, Poggio alla Croce, and Monte Massi. The mine of La Cava is excavated in the latter hill—the house or villa of La Cava and the principal works being at its base. The metalliferous deposit is of as peculiar nature as the rock in which it is situated, commencing at the surface in the form of a narrow vein, which gradually widens on descending, and which swells out in some places to the breadth of several yards, the ore being in the form of large globular masses, imbedded in a steatite rock, which fills up the interval between the Gabbro Rosso and a subsequently protruded mass of serpentine. The geologist will obtain, on application to the very intelligent engineer, Mr. Schneider, the director of the works, every facility for examining them. The mine is now worked on 6 different levels, the lowest 575 feet below the surface. Until lately the power used for removing the water and the ores had been by horses; but in consequence of the extension of the works and the accumulation of the water, a steam-engine has been set up, and a magnificent adit-level, of nearly an English m. (1441½ yards) in length, has been (1856) completed. The ores consist of various sulphurets of copper, varying in richness from 20 to 80 per cent., but averaging about 30; the quantity extracted is nearly 2000 tons annually, which will be now considerably increased by the opening of the new adit. From the want of fuel and of the necessary water-power for dressing the ores near the mine, they are carried to the smelting establishment of La Briglia, in the valley of the Bisenzio, near Prato. The quantity of copper produced from the ores of La Cava exceeds 300 tons annually, the whole of which is either consumed in Tuscany or in the neighbouring Italian States, and a quantity of ore containing a still larger quantity of metal is now exported to England.

The visitor to the works of La Cava will be not less gratified with the admirable manner in which the underground works are conducted than with the general system of management at the surface. Schools for both sexes of the miners' children have been established, a handsome church has been erected and liberally endowed, savings-banks formed, and, at stated periods, marriage portions awarded to the young females of the workmen's families; music and drawing-schools established for the occupation of the workmen during their leisure hours; and all this at the expense of the owners of the mine, from their profits in the undertaking. No care or expense is spared by these benevolent gentlemen in contributing to the moral and physical wants of their dependants; and every one who may visit La Cava will come away gratified to have witnessed such a degree of comfort and contentment amongst the working population as is rarely met with in mining districts.

Before leaving La Cava the traveller ought to ascend to the summit of the Monte Massi, or of Poggio alla Croce, a walk of ½ an hour; there is, perhaps, no point in Central Italy from which a more magnificent panorama will open before him, embracing from the mountains of Massa and Carrara, at the N.-western extremity of Tuscany, to Mont' Amiata, at its southern limit; with Elba, Capraja, and Corsica to seaward: from no point will he be able to form a more correct notion of the physical features of Central Italy in general, and of the immediate provinces of Volterra and the Maremma in particular. Monte Massi is 1910 Eng. feet, and Poggio alla Croce 1710 Fr. ft., above the sea.

The geological traveller will find Monte Catini the most convenient point from which he can visit the mines of Miemo (5 miles), Monte Vaso, Castellina, and Terricio. There will be much to interest him in the vicinity connected with the metamorphic action of the igneous Gabbro Rosso on the stratified rocks which envelop it like the folds of a mantle, and through which it has made its way to the surface. There is perhaps no point in Europe more interesting in this respect; the sections laid open in making the new road between the village of Monte Catini and La Cava, and between the latter and Miemo, are most instructive.

Excursion to Pomarance and the Boracic Acid Lagoni.

On leaving Monte Catini the traveller need not return to Volterra, but proceed from the Osteria of La Bachetona by the direct road to Pomarance, 11 m. distant.

A descent of 4 m., in the midst of clay hills, leads from La Bachetona to Le Moje, or salt-works of S. Leopoldo, to which there is also a direct road of 6 m. from Volterra. These works, which furnish the principal supply of salt for Tuscany, produce annually upwards of 22 millions of pounds, entirely derived from the evaporation of the neighbouring brine-springs. The springs, now 8 in number, are situated at a short distance from the evaporating-pans, to which the salt water is conveyed by means of wooden pipes; the wells, varying in depth from 80 to 100 feet, are sunk in the tertiary marls, containing also gypsum, which form the strata on either side of the Cecina, and, from recent borings, there can be no doubt as to their origin, 4 very thick beds of rock-salt having been met with between the surface and the depth of 300 feet. There are many other brine-springs on either side of the Cecina, but they are not used, the production of salt being a government monopoly, and those of Le Moje sufficing for the consumption of the country. The fuel employed for the 4 evaporating-pans is exclusively wood, which the neighbouring forests of Berignone, belonging to the government, furnish. The salt produced is beautifully white and pure: from its sale the Granducal treasury derives a revenue of 4,100,000 lire, = 137,000*l.* Attached to the works is a house, inhabited by the director, and where the Grand Duke sometimes resides; but the malaria is so dangerous here during the summer and autumnal months as to oblige the principal employés to take refuge at Volterra.

Leaving the Moje, a low range of hills is crossed before reaching the Cecina to the Granducal fattoria or farm of San Lorenzo. The river must now be forded, the suspension-bridge that formerly existed having been carried away, and about to be replaced. In ordinary times there is little danger in crossing the Cecina, but in the rainy season the passage is often rendered impossible for days together. *During the floods no one ought to attempt the ford without an experienced guide.* From the opposite bank a good road of 5 m. leads to Pomarance, constantly ascending over the tertiary marls, here very abundant in beds of white gypsum or alabaster, and afterwards of a coarse limestone or Panchina similar to that of Volterra. *Pomarance* is situated at the summit of the ascent, although it cannot be seen until we arrive close to the gate.

There is little to interest the stranger in this small town; in the principal ch. there is a picture by *Il Pomarancio* (Cristoforo Roncalli), who was born here, and a Virgin and Child of the very early Siennese school. Pomarance is also the country of the celebrated anatomist Mascagni, as we are told by an inscription over the door of a house opposite the church, where he was born. Count Lardarel has a large palace in the town, where all strangers known to him will be most hospitably received. There are two small inns, the Unione and the Albergo della Burraia, where persons intending to visit the Boracic Acid Works will find accommodation.

Lardarello, formerly called the Lagoni di Monte Cerboli, is the principal of

Count Lardarel's establishments, and where the different manufacturing operations, as well as the singular circumstances that accompany the production of the boracic acid, can be most conveniently examined and studied. It is about 6 m. from Pomarance, by a good carriage-road, the high road to Massa, and the innkeepers will supply the necessary vehicles to reach it; and an inn has been lately opened at Lardarello, where beds and tolerable fare may be procured: every facility will be afforded to strangers by the director of the works, to whom they should apply on arriving at Lardarello. The works are approached by a magnificent bridge raised high above the torrent, and to which lead elevated approaches, in the interior of which are warehouses; the bridge itself, a model of construction of the kind, consists of a single arch, which may be compared for beauty and hardiness of design to the bridge over the Dee at Chester, has a span of 72 ft. (36 braccie), and is 90 ft. (45 braccie) above the river Possera.

Although changes have occurred since it was written, we insert the following account of the works, as furnished to the editor by Mr. Babbage in 1845:—

"The district in which the Lagoni occur is one of the most singular countries in the world. Near the village of Monte Cerboli, in the midst of a deep, rugged and broken ravine, is one of the 8 establishments for extracting boracic acid from the earth. From the whole surface of a large space, probably a square mile of the broken ground, there issues a large volume of steam, which rises high in the atmosphere before it is absorbed, and may be seen at the distance of many miles. In the midst of this fog of steam, on a small plain forming a kind of island, stands a village containing the cottages of the workmen, the evaporating chambers, the storehouses, and a church recently built. The process of preparing the boracic acid is the following: on excavating a few inches into any part of the broken ground, steam issues with great force, driving with it mud and even stones with a violent noise. One or two feet is quite deep enough for the object required. A small dwarf wall is rudely made round this opening, and thus a large cup-shaped pool is formed of from 10 to 40 feet in diameter. Into this cavity a small stream of water is conveyed until it is nearly full. The cold water going down into the cavity becomes greatly heated, and is driven violently upward by the steam thus formed. The whole of the water becomes heated by this constant regurgitation from the heated cavity, and at the end of about 24 hours it has absorbed nearly 1 per cent. of boracic acid. After a period of repose in another excavation, in which the mud is deposited, this solution is conveyed into large evaporating pans. A powerful jet of steam from one of the large holes made in the broken ground is conveyed in a kind of drain to the evaporating-house, and passes in flues under every part of the evaporating-vessels. The water is thus carried off into the atmosphere, and the boracic acid remains. These works are now in the most flourishing condition owing to the sagacity of Count Lardarel, of Monte Cerboli. About 20 years since, the cost of the fuel by which the water was evaporated was so great that little boracic acid was procured, and it scarcely repaid the labour and cost of production. The Count conceived the happy idea of employing the heat which nature so plentifully offered, and thus dispensed with the whole expense of fuel. The result of this plan of converting volcanic heat to commercial purposes has been the establishment of villages and a thriving population in a locality which was previously almost a desert. About 20 years ago the whole of the borax consumed in England was imported from the East Indies; at present nearly the whole of the demand is supplied from the boracic acid works of Tuscany."

To this description we may add, that the quantity of boracic acid now (1856) produced is 4½ millions of Tuscan pounds, or 1500 tons annually; that the whole of this is exported to England, where, being converted into borax, it is extensively employed in the manufacture of all kinds of

pottery and glass; that so great is the demand at present, that double the quantity produced would find a ready market; and that there is every reason to believe, ere many years have elapsed, the produce will be decupled under the improvements introduced by the enterprising owner of the Lagoni, aided by the discoveries in manufacturing chemistry.

The number of workmen employed at Lardarello approaches 300; they are lodged on the spot, in most comfortable dwellings, at the expense of the proprietor, who has recently erected a very extensive villa for himself and lodgings for his employés, a very handsome church and schools for the children of the workpeople, with trades schools for the elder ones, and a very superior music school. Everything is done here, as we have seen at La Cava, to contribute to the comfort and wellbeing of his people by the proprietor; and however unhealthy their occupation may appear, or insalubrious the mephitic vapour in which they breathe, it is gratifying to know that there is less mortality than in most mining districts, and, as the traveller may assure himself, that in no part of Italy is there to be met with a more healthy and robust class of men than the labourers at the Boracic Works of Lardarello.

It may not be out of place here to add a few words on the scientific history of these extraordinary emanations. As the traveller enters the valley of the Possera, in which the Lagoni of Lardarello are situated, he will find it nearly closed at its northern extremity by a range of serpentine hills, on the highest of which are perched the ruins of a monastery dedicated to St. Michael. There are hot-baths issuing from the serpentine, efficacious in rheumatic affections, at the foot of the peak on which this ruin stands; whilst at the S.E. base of the range, on a conical mount, is the picturesque village of Monte Cerboli, ½ m. beyond which, on the rt. bank of the torrent, is the town of Lardarello, entirely occupied by the Boracic Acid Works, the dwellings of the workmen, and the palace of the proprietor. This valley continues for about 3 m., closed at the opposite extremity by the mountain of Castel Novo, over a shoulder of which the high road to Massa crosses. The sides of this valley are formed of inclined strata of Alberese limestone, belonging to the same geological period as the lower chalk of our islands, upon which lie beds of tertiary marine strata, abounding in gypsum and huge fragments of limestone, and it is from these marls that the boracic vapours issue. The space from which they rise does not exceed 1 square m.; it is impossible to say from what depth they proceed; on arriving at the surface their temperature is superior to that of boiling water. They contain, in addition to boracic acid, sulphuretted hydrogen gas in considerable quantity, but no careful examination has hitherto been made of their chemical composition. One of the principal drawbacks in the production of boracic-acid has hitherto been the difficulty of obtaining beyond a very small proportion of it in solution (from 1 to 1½ per cent.), hence the necessity of a more tedious evaporation; a considerable amelioration has been recently obtained by means of Artesian borings, the water brought to the surface being charged with boracic-acid in some localities to the amount of 3½ per cent.

Although Lardarello is the most productive of all the Boracic Acid Works, it is only one of the nine establishments founded by Count Lardarel—the others being Castelnovo, il Sasso, Monte Rotondo, Lago, Lustignano, San Eduardo, San Federigo, and Serrazzano. If the traveller will cast his eye over the map of the district occupied by these several localities, he will see that it embraces a very limited area, scarcely 30 English square miles, between the sources of the Cornia and Cecina, but chiefly in the amphitheatre of the headwaters of the former torrent, and that each of these gaseous emanations is situated in valleys descending like so many fissures or cracks from a central point, under which probably, but from what depth it is impossible to say, all these extraordinary eruptions originate.

A tour to the different establishments of Count Lardarel will well repay the time spent by the scientific traveller: he will be received with the greatest attention at each, where the hospitable proprietor has a comfortable house, and we can assure him that he will find nowhere their doors closed against him. Good carriage-roads communicate between the different works. They may be visited at all seasons of the year, although the most favourable will be in the early spring, or after the rainy season in the autumn. The best mode of proceeding will be, after having visited Lardarello, to cross to Castelnovo, thence to Sasso, Monte Rotondo, Lago, Lustignano, and Serrazzano, from which, by a fair country road of 12 m., the tourist can return to Pomarance.

Should the traveller not wish to prolong his journey to Massa, 16 m. from Castelnovo, he may make an interesting excursion to the ruined Castle of Rocca Silana, a curious monument of the middle ages, about 8 m. from Pomarance. For the first 4 m. the road is the same as that to Monte Cerboli, from which turning off to the l., it crosses the Possera by a curiously constructed bridge, one of the piers being upon an immense boulder, from which it ascends to the village of San Dalmazzo: here the carriage must be abandoned; the path ascends rapidly, although still suited for horses, for 3 m. through a very picturesque country, until the pinnacle on which Rocca Silana stands is reached.

The Castle of Rocca Silana is on the summit of a peak of serpentine, and in so elevated a position (1760 ft. above the sea) as to be visible for many miles around, and to form one of the most prominent objects in the landscape of this part of the province of Volterra; it consists of a square castle in the centre, having remains of a keep, and 4 octagonal turrets at the angles; but the walls, instead of forming a plane surface from angle to angle, are convex outwardly; the masonry is very beautiful, formed of square blocks of limestone below and of brick above, surmounted by a cornice. The interior, now a waste, is occupied by a continuous arched vaulting that runs round three of its sides, the fourth being occupied by the foundations of the tower, and a small door the only entrance. Until within a few years the castle and its defences were amongst the best preserved in Italy, when it was sold for 10 dollars by the government to a person who literally is destroying it for the iron in the walls and doors, a piece of vandalism unworthy of Tuscany.

A fortified line of wall, with square towers at intervals, surrounds the castle on 2 sides—the others being amply defended by the vertical precipice on which it stands. The gateway to this outer line of defence is a good specimen of military mediæval architecture; the entrance is by a zigzag covered way, once furnished with 3 gates, the innermost being almost entire.

Little is known of the history of Rocca Silana, except that it was during the 13th and 14th centuries a constant subject of contention between Volterra and its more powerful neighbours of Siena and Florence. There is not the most remote authority for supposing it to have been a Roman work, or to have any connexion with Sylla, as its name might imply, and as there exists a belief in the country around. The view from the Castle is magnificent, extending to the Apennines on one side and to Mont' Amiata on the other, embracing a great part of the provinces of Volterra and Siena.

The tourist may prolong his excursion to the copper-mines in the valley of the Pavone beneath, by a very accessible path for a pedestrian, and thence ascend to the village of Monte Castelli, situated at almost an equal elevation, and on the opposite side of the valley from Rocca Silana. These mines are situated on what has much the appearance of a vein in the serpentine, and belong to the owners of those of La Cava. They are well worked, but hitherto to little profit. Their situation is a most picturesque one, at the bottom of a deep rent, through which the river has cut its way to the Cecina; the sides of the ravine, formed of black, arid serpen-

tine, give to the scene around a picture of devastation and horror, with the ruined Castle of Rocca Silana frowning from its eagle's nest over the abyss beneath. Monte Castelli is a small village, with, as its name indicates, the ruins of a mediæval castle. From it there is a very fair road to San Dalmazzo, or, instead of returning through it from the mines, the tourist can proceed on foot by a rugged path to S. Dalmazzo, passing the ruined ch. of La Pieve, a good specimen of the Lombardo Gothic style of the 13th century.

A very good, although hilly, carriage-road of 26 m. leads from Pomarance to Massa, over the first 6 of which we have already travelled in going to Lardarello. From the latter place the route continues along the valley of the Possera 1 m. above the boracic acid works to Bagno a Morba, where there is a bathing establishment, much frequented in the middle ages, mentioned by Dante, and celebrated for having effected the cure of Lorenzo de Medicis. There is a large lodging-house, close to the hot springs, where a good *pension* has been established for the bathers. The baths are efficacious in rheumatic and paralytic affections. There is a second bathing establishment, the Bagni della Perla, also much frequented in July and August, ½ m. higher up the valley. A gradual ascent of 2 m. farther brings us to the pass between the valleys of the Possera and Pavone, near to which we come to the Lagonis of Castelnovo, which extend to a much greater elevation above the sea than those of Lardarello. The village of Castelnovo, with a population of 1500 souls, is built on the declivities of a hill about 1 m. from the rt. bank of the Pavone; it has a small dirty locanda. To persons wishing to visit Monte Rotondo, Sasso, and the mountain of Gerfalco, it may serve as a halting-place.

From Castelnovo to Massa the distance is called 16 m., but from the hilly nature of the road it can scarcely be travelled in less than 4 hours; it ascends the ridge of hills separating the upper sources of the Cornia and Pavone, leaving, about 2 m. on the rt., Bruciano, Sasso, and Monte Rotondo. Arrived at the summit of the pass, there is a fine view of the valley of the Cornia, extending to the Mediterranean, the island of Elba, &c. From this point we descend constantly to Massa. (See Rte. 99.) Instead of following the carriage-road, the pedestrian will do well to proceed from Castelnovo to Sasso, thence to Monte Rotondo, and by a cross bridle-road to the coal-mines (Lignite) of Monte Bamboli, 6 m. W.N.W. of Massa.

The high conical peak called the Cornata of Gerfalco forms a very remarkable object on our l. in the journey from Castelnovo to Massa. Although having the form of a cone, so common in volcanic countries, it is formed entirely of secondary strata, and will be well worth a visit from the geological traveller. It consists of beds of limestone and of red calcareous shales, abundant in fossils analogous to those of the lias and inferior oolitic formations of Northern Europe. The best point for the geologist to examine will be the N. side, by the route from Castelnovo to Fiorini, where the red ammonitiferous limestone may be seen lying upon a white marble, also containing oolitic and lias fossils.

ROUTE 107.

FLORENCE TO ROME, BY THE VAL D'ARNO DI SOPRA, AREZZO, CORTONA, PERUGIA, ASSISI, FOLIGNO, SPOLETO, AND CIVITA CASTELLANA.

204 m.

	Posts.
Florence to Incisa, by San Donato	2
Incisa to Levane	2
Levane to Arezzo	2
Arezzo to Camuscia	2
Camuscia to Case del Piano . .	1½
C. del Piano to Magione	1
Magione to Perugia	1½
Perugia to S. Maria degli Angeli	1
S. Maria to Foligno	1
Foligno to Le Vene	1
Le Vene to Spoleto	1
Spoleto to La Strettura	1
La Strettura to Terni	1
Terni to Narni	1
Narni to Otricoli	1
Otricoli to Borghetto	¾
Borghetto to Civita Castellana .	¾
C. Castellana to Nepi	1
Nepi to Monterosi	¾
Monterosi to Baccano	1
Baccano to La Storta	1
La Storta to Rome	1¼
Posts	26½

Since the beginning of 1857, the Tuscan government having suppressed the post stations on the route, the journey can now only be performed with vetturino horses, which can easily be procured at Florence; notwithstanding, we have inserted the names of the former post stations, to enable the traveller to know the distances from place to place. No change has taken place as regards the posting on the portion of the road within the Papal States (April, 1857).

Two diligences run daily from Florence to Arezzo, leaving at daybreak and in the evening; the best on Mon., Wed., and Frid., from the Posta dei Cavalli, near the Cathedral, performing the journey in 8 hours—fare 13 pauls; whilst another starts from Arezzo for Perugia on Tues. and Sat. at 5 A.M. A vetturino carriage for a party, with 2 horses, performing the journey to Arezzo in 10 h., may be hired for from 35 to 40 pauls.

A week before leaving Florence persons travelling in their own carriages would do well to write to their banker at Rome or to the British consul, to obtain a *lascia passare* for the Porta del Popolo.

This road is longer than that by Siena, but surpasses it both in picturesque and in historical interest, and the inns on it are in general better. The route from Florence to Arezzo formerly followed the more level but circuitous defile of the Arno by Pontasieve, but since the commencement of 1853 the post-station at the latter place was removed, and the more direct road by S. Donato more generally adopted.

Leaving Florence by the Porta di San Nicolo, the road follows the valley of the Arno for 3 m. to Bagno a Ripoli, from which it ascends to San Donato in Collina, crossing the range of hills which separate the Val d'Arno of Florence from the Val d'Arno di Sopra. From the summit of the pass of S. Donato, 1320 feet above the sea, the view looking back over the valley of Florence is extremely fine, and in clear weather extends to the snowy mountains of the Lucchese and Modenese Apennines. On the other side is a noble view of the upper Val d'Arno and of the mountains of Pratomagno, La Falterona, and Casentino. The road winds round the hill on which stands the villa di Torre à Cona, the grounds of which command fine prospects, descending for 6 m. to

2 *Incisa* (*Inn*, La Posta, tolerable and civil), a small town where the family of Petrarch lived. The bed of the Arno here cuts through the calcareous beds from which the place derives its name. We now proceed along the l. bank of the Arno, passing Figline, where there is a tolerable inn (the Europa), through a rich and level country, as far as Levane.

Large quantities of fossil bones have at various times been discovered in the valleys N. of Figline, near Levane and Montevarchi, and in the plain of Arezzo. The older Italian antiquaries, in t

ignorance of natural history, and eager to connect everything on this road with Hannibal, at once pronounced them to be the remains of the Carthaginian elephants. The fossil bones include those of the elephant, mastodon, hippopotamus, rhinoceros, hyæna, tiger, bear, and of several deer, all of extinct species. The upper Val d'Arno is remarkable for its interesting strata, abounding in fresh-water testacea, which may be studied to advantage at Monte Carlo, about 1 m. S.E. of San Giovanni. These curious formations, evidently the deposits of a fresh-water lake, will afford much interest to the geologist who has time to linger on this road.

S. Giovanni (*Inn*, Leone d'Oro). This little town is memorable as the birthplace of Masaccio; it recalls also the name of another native painter, Giovanni Mannozzi, better known as *Giovanni da S. Giovanni*, extolled by Lanzi as one of the best fresco-painters of his day. In the *Cathedral* are still to be seen some interesting examples of his painting: at the high altar is the Beheading of St. John, and outside on the steps leading to the entrance is his fresco of the Annunciation; on the rt. the Sposalizio, and in the rt. aisle the St. Joseph. In the adjoining ch. of *S. Lorenzo* are a painting of the Virgin and Child, with saints, by an artist of the early school of Siena, and some other *quattrocentisti* pictures; the picture of the Virgin and Child, of the life size, in the chapel on the rt. of the high altar, is a fine work by *Masaccio*. On the l. of the door is shown the miserable spectacle of a withered body of a man, built up in the church-wall, and discovered a few years ago during some repairs. It still remains in its original position, but nothing is known of its history.

Half way between San Giovanni and Montevarchi, the large village of Terranova is seen on the opposite bank of the Arno.

Montevarchi (La Locanda Maggiore, outside the Florence gate, is a tolerable inn) is the chief market town of the Val d' Arno di Sopra; it is often made a sleeping-place by the vetturini. It is the seat of the Accademia Val d'Arnese, the museum of which, rich in fossil remains of this district, is well worth a visit from the scientific traveller.

3 m. beyond Montevarchi, and before reaching Levane, we cross the Ambra, a considerable stream which descends from the hills of Chianti, and along which there is a good road to Siena and Chiusi, and the S. part of the Val di Chiana by Rapolano.

2 *Levane* (*Inn*, La Posta, very tolerable).

The road for the next 10 m. is very hilly, crossing several of the deep gullies (*Borri*) excavated in the clayey soil and slate rocks which form this part of the country. 4 m. from Levane, and 33 from Florence, is Poggio Bagnuoli, with a prettily situated and comfortable Inn, which vetturino travellers may make their first day's halting-place from Florence. 6 m. farther the road descends to the Prat'antico, where it crosses the Chiana.

About 1 m. on the rt. from Prat'antico is situated the Chiusa di Monaci, which will be well worthy of a visit from every traveller interested in hydraulic engineering: it consists of a series of locks and sluices, by which the drainage of the beautiful and fertile Val di Chiana, the ancient Palus Clusina, is regulated.

After crossing the Chiana, the road enters the plain of Arezzo; and after passing through the village of S. Leo, and crossing the Castro stream, 2 m., we reach the Porta Fiorentina of

AREZZO. (*Inns:* the Hôtel Royal, formerly the Arme d'Inghilterra; la Posta; both very good, but with high charges, regarding which it will be well to come to an understanding beforehand;—l'Europa;—il Tamburo, a very good second-rate inn, frequented by Italian families. Filippo Palmi is a good guide for Arezzo and the environs.) This ancient city, the representative of one of the most powerful cities of the Etruscan league, is beautifully situated at the foot and on the declivity of a range of hills overlooking its fertile plain. It abounds not only in ecclesiastical monuments of the middle ages, but in historical associations with many illustrious names in Italian literature and art. It was the birthplace of Mecænas, Petrarch, Vasari, and a long

list of eminent men in every branch of knowledge—so long, indeed, that the historian Villani attributes their number to the influence of the air; and Michel Angelo, who was born at Caprese in the neighbourhood, good-humouredly complimented Vasari, by attributing his talent to its climate: "Se io ho nulla di buono nell' ingegno, egli e venuto dal nascere nella sottilità dell' aria del vostro paese di Arezzo."

The pop. of Arezzo is 10,398. It is a neat and well-paved city, with good streets.

Independently of its interest as one of the cities of ancient Etruria, *Arretium* was celebrated in Roman times for its small vases of red clay of a bright coral colour, which Pliny says were equal to those of Samos and Saguntum. The Etruscan city twice contended against the Romans, but without success, and in later times became the head-quarters of Flaminius prior to his disastrous defeat at Thrasimene. In the middle ages, during the feuds of the Guelphs and Ghibelines, Arezzo contended against Florence, but at length fell under her power. During the revolutionary excitement of 1799 the inhabitants rose against the French authorities, and committed great atrocities. They afterwards had the rashness to oppose the army of General Mounier at Prat'antico; which the French general resented by sacking a large portion of the town and destroying its defences.

In the *Piazza Maggiore* are the fine *Loggie* constructed by *Vasari*, and considered his masterpiece in architecture.

The *Ch. of Sta. Maria della Pieve*, the most ancient in the city, dates from the beginning of the 9th century, and is supposed to occupy the site of a temple of Bacchus. It was repaired in 1216, by *Marchionne*, a native architect, with the addition of the front and campanile. The façade has 3 open colonnades, like the Duomo of Pisa, containing no less than 58 columns, some of which are round, some multangular, and some twisted; indeed the whole church bears evidence of being composed of fragments from other buildings. The middle column of the 3rd story is a Caryatid. The doorway is round-headed, resting on 6 columns with Corinthian capitals, and various bas-reliefs and statues. The campanile has 5 stories of columns with fantastic capitals. The whole building presents a singular mixture of facility of style with irregularity of detail. In the interior the arches are either semicircular or obtusely pointed; above the high altar is the fine picture of St. George, by *Vasari*, and on the rt. a very interesting Gothic altarpiece, painted in compartments, by *Pietro Laurati*; it is described by Vasari in his Life of that early painter, and was restored by Vasari himself, by whom it was placed here. It represents the Virgin and Child in the centre, with SS. John the Baptist, Matthew, John the Evangelist, and Donato, on either side. There is a curious bas-relief in this ch., representing the 3 Kings in Adoration before the Infant Christ, with their names over their heads, said to have been found under one of the pillars; and 2 figures in fresco by Giotto (mentioned by Vasari).

The *Cathedral*, in the Upper Town, is an imposing specimen of Italian Gothic. The piazza in which it stands recalls in many characteristic features the English cathedral close. It was commenced in 1177, from a design of Lapo, and under the direction of Margaritone di Arezzo: the altar and the Ubertini chapel were added about 1290. The interior of this majestic edifice is characterised by a gloomy magnificence which gives it a sombre effect. The compartments of the vaulted roof are covered with biblical subjects in fresco; and its brilliant painted windows were executed early in the 16th century by Guillaume de Marseilles (called Guglielmo da Marcilla by the Italians), a French Dominican monk. The tall lancet windows of the Tribune have been compared and even preferred to the "Five Sisters" of York Minster; and another in the S. wall near the W. end, representing the Calling of S. Matthew, was so highly prized by Vasari, that he says "it cannot be considered glass, but rather something rained down from heaven for the consolation of men." At the high altar, the mar-

ble shrine by *Giovanni di Pisa*, covered with bas-reliefs representing events in the life of S. Donato, patron of the city, and with numerous small statues, is one of the best works of that great sculptor, and was executed in 1286; in the middle compartment are the Madonna and Child; on one side is St. Donato, and on the other St. Gregory, whose bust is a portrait of Pope Honorius IV. The series representing the actions of S. Donato, and the bas-relief of the Death of the Virgin, are very fine. Vasari, in his description of this monument, says that it cost 30,000 golden florins, and was esteemed so precious, that Frederick Barbarossa, passing through Arezzo after his coronation at Rome, extolled its beauty; "ed, in vero," he adds, "a gran ragione." The Crucifixion, in fresco, is by *Berna*, and much restored; the Magdalen, a fine figure in fresco, by *Pietro della Francesca*.

The fine tomb of Guido Tarlati, of Pietramala, the warrior bishop of Arezzo, and chief of the Ghibelines, excommunicated by the pope, whose life was one of the most dramatic in the history of the times, is another interesting specimen of early monumental sculpture. It was executed between 1327 and 1330, by *Agostino* and *Agnolo da Siena*, from the design, as Vasari supposed, of Giotto; it appears doubtful, however, whether the great painter gave the design, though he certainly recommended Agnolo and Agostino as the fittest sculptors for the work. The history of the ambitious prelate is represented in 16 compartments, in which the figures, although short, are worked out with singular delicacy and precision, surprising works for the time, and worthy of the highest place among the early specimens of art after its revival. The subjects are as follows:—1. Guido taking possession of his bishopric. 2. His election as their general-in-chief by the people of Arezzo in 1321. 3. Plunder of the city, which is represented under the form of an old man. 4. Guido installed Lord of Arezzo. 5. His restoration of the walls. 6. His capture of the fortress of Lucignano. 7. Capture of Chiusi; 8. of Fronzole; 9. of Focognano; 10. of Rondina; 11. of Bucine; 12. of Caprese. 13. The destruction of Laterina; 14. of Monte Sansovino. 15. The coronation of the Emperor Louis of Bavaria, in S. Ambrogio, at Milan. 16. The death of the Bishop, in 1227. Besides these subjects, the figures of priests and bishops on the columns separating the compartments are beautiful as works of art.

The tomb of Gregory X., executed in 1275, shortly after his death, is by *Margaritone*. This enlightened pope was seized with illness at Arezzo, where he died suddenly. He was on his return from France to Rome to make the final preparations for a new crusade to the Holy Land, in which he had enlisted Rudolph of Hapsburg, Philippe le Hardi, Edward of England, the King of Arragon, and all the principal potentates of Europe. Near it is a modern work, the martyrdom of S. Donato, which first established the reputation of *Benvenuti*, a native of Arezzo, and the most eminent of the modern Tuscan painters. His great picture, Judith showing the head of Holofernes, one of the finest productions of modern art, although the figure of Judith is perhaps too theatrical, is in the large chapel of the Virgin. In the same chapel is the fine painting of Abigail going to meet David, by *Sabatelli*, a contemporary artist. The chapel of the Madonna del Conforto contains 2 very fine works by Luca della Robbia, and a good one of Andrea. Over one of the side doors of this cathedral are suspended some fossil tusks, which the citizens still regard as relics of the elephants of Hannibal. Among other tombs of eminent natives is that of Redi, the natural philosopher, poet, and physician, celebrated for the purity of his language and style. He died in 1698. The archives of the cathedral contain about 2000 documents, among which is an almost complete series of Imperial diplomas, grants from Charlemagne to Frederick II., in favour of the ch. of Arezzo, &c. The marble statue of Ferdinand de' Medici is by *Giov. di Bologna*. In the Sacristy is a curious fresco by *Bartolommeo della Gatta*, of St. Jerome in the desert, removed from

the Baptistery; and some oil sketches by *Luca Signorelli;* that of the Presentation of the Virgin is very beautiful.

The ch. of the *Badia di Sta. Fiora* is remarkable for the architectural painting on its flat ceiling by the famous master of perspective *Padre Pozzi.* In the refectory is the immense painting of the Banquet of Ahasuerus by *Vasari,* who has introduced his own portrait under the figure of an old man with a long beard.

The ch. of *S. Francesco* contains the frescoes by *Pietro della Francesca,* so much praised by Vasari; they represent the History of the Cross, and the Vision and Victory of Constantine, which are supposed to have given Raphael the idea of his great battle in the *Stanze* of the Vatican. They were much damaged during the last century by an earthquake. The sketch for the Vision was in Sir Thomas Lawrence's collection. There is a very fine Annunciation of Spinello Aretino over one of the altars in this church; and a curious *tavola* of the Virgin and Child, attributed to *Margheritone.* The beautiful circular window of painted glass is by William of Marseilles. An ancient chapel, converted into a belfry, has been recently discovered here; it is covered with frescoes attributed to *Spinello,* although more probably by his pupils.

The ch. of *l' Annunziata.* Outside, over one of the small doors, closed by a grating, which will be opened on application, is a fine fresco of the Virgin and Angel, by *Spinello Aretino,* mentioned by Vasari; the head of the Madonna is of singular beauty.

The ch. of *San Domenico* formerly contained numerous frescoes by *Spinello,* the greater number of which were whitewashed over: some fine figures have been recently discovered; amongst them St. Peter and St. Paul, partly destroyed by having had architectural decorations painted over them.

The ch. of *S. Bartolommeo* has a remarkable fresco by *Jacopo da Casentino,* master of Spinello; some others, by the same master, have been whitewashed.

San Bernardo.—In the sacristy is a fresco by *Spinello,* called "la Madonna della Latte;" and in a small ch. in the Via delle Derelitte, is the Madonna della Rosa, also by *Spinello Aretino;* it was formerly in the ch. of S. Stefano; it is held in much veneration, and will be shown by the custode after sundry preliminary lightings of candles; it is a fine specimen of the master.

A fresco of the Almighty supporting Christ on the Cross, by Spinello Aretino, remains in good preservation on the wall of the *Convent della Croce;* on the great altar of the church an admirable picture of the Madonna and Saints, by *Luca Signorelli.* In the ch. of *S. Agostino* there is a good Presentation in the Temple, of the school of Perugino. Among the many fine productions of La Robbia ware in Arezzo may be mentioned the first altar on the l. in *S. Maria in Grado.*

The *Palazzo Pubblico,* built in 1332, was originally Gothic, but has been modernized without the least regard to its ancient style of architecture. It contains a small collection of paintings by native artists; on the front is a curious series of armorial bearings of the successive Podestàs, amounting to many hundreds, and including some historical names.

The *Fraternità* di Santa Maria della Misericordia, built in the 14th century, has a very fine Gothic front and porch of exceeding richness, flanked by 2 lancet windows; it was founded originally for the relief of the poor, and as a provision for widows and orphans; with these objects are now combined a museum of antiquities and natural history, and a library containing upwards of 10,000 volumes. Over the entrance is a fresco, by Spinello, of Christ, the Virgin, and St. John.

The *Museo Pubblico* contains a good collection of ancient vases, bronzes, and cinerary urns, and a fine collection of Majolica, recently well arranged. The vases are chiefly of the red ware of the city, and have been described in Dr. Fabroni's work on the Arezzo vases; there are also examples of the pottery of other Etruscan towns. The large Etruscan vase with red figures, found near Arezzo in the middle of the last century, representing the Combat of the Amazons, Her-

cules slaying a warrior, a dance of Bacchanals, and some interesting vases of red stamped ware, for the manufacture of which Arezzo in Pliny's day was celebrated, formerly constituting the *Museo Bacci*, have been recently removed here.

The walls of Arezzo were erroneously supposed to be Etruscan; they are not older than the middle ages; and it is now generally admitted that the present town occupies not the place of the Etruscan city, but that of the Roman colony founded after the site on the hill above had been abandoned. On the hill called Poggio di San Cornelio, 3 m. S.E. of the town, several fragments of Etruscan masonry were discovered about 18 years ago, which are supposed to be the remains of city walls. Micali has published a plan of them. Modern antiquaries regard them as marking the site of the Etruscan Arretium.

Little now remains of the Roman ruins of Arezzo; the massive walls in the gardens of the Passionist monastery, which are shown as the most important, are supposed to be those of an amphitheatre. This spot is interesting for the fine view which it commands over the town and plain.

Like Venice and Bologna, Arezzo has its illustrious dwellings, associated with the memories of great names. They are generally marked by marble tablets, inscribed with the names of those who were born within; they are so numerous that scarcely a street is without its record. This custom has been unjustly ridiculed by some recent writers; few persons derive so much instruction from these memorials as travellers, and their more frequent adoption in England would associate many an interesting house with the greatest names in our history. The most remarkable house in Arezzo is that in the Sobborgo del' Orto, close to the cathedral, in which *Petrarch* was born on Monday, July 20, 1304. A long inscription, put up in 1810, records the fact; the room shown as the scene of his birth has retained no trace of antiquity. Close to it is the well near which Boccaccio has placed the comic scene of Tofano and Monna Ghita his wife. In the Strada San Vito is the house of *Vasari*, still preserved nearly in its original state, and containing several works by that celebrated artist and biographer.

Among the other eminent natives of Arezzo may be noticed Lionardo Aretino, the Florentine historian; Pietro Aretino, the satirist; Fra Guittone, the inventor of musical notation; Guittone, the poet, mentioned by Dante in the Purgatorio; and Margaritone, the painter, sculptor, and architect of the 13th century. In modern times Arezzo has produced 2 of the most eminent men of Italy—Count Fossombroni, for many years prime minister of Tuscany, during whose administration the country enjoyed a degree of prosperity and tranquillity unknown elsewhere in Italy; and Benvenuti, the painter, celebrated, amongst his other works, for his frescoes in the Medicean chapel at San Lorenzo.

The red sparkling wine of Arezzo formerly enjoyed great celebrity; Redi thus noticed its fine qualities:—

> "O di quel che vermigliuzzo,
> Brillantuzzo,
> Fa superbo l' Aretino."

There is a handsome Public Promenade, with a statue of the late Grand Duke, Ferdinand III.

A good but hilly road (Rtes. 91 and 92) leads from Arezzo to Urbino, by Borgo San Sepolcro and Citta da Castello; to Siena by Monte Sansovino and Palazzuolo (Route 103); and to Chiusi by Fojano and Torrita.

Diligences leave Arezzo every morning for Florence at daybreak, arriving at 4 P.M.; for Siena 3 times and Perugia twice a week, in the morning, the latter in correspondence with those for Rome by Todi, Narni, and the steamers on the Tiber from Borghetto (see Rte. 95).

Excursion through the Val di Chiana to Chiusi.

A very interesting excursion may be made from Arezzo to Chiusi, through the Val di Chiana, one of the richest agricultural districts not only of Italy, but perhaps of Europe. As there are no post-horses, the journey must be made by vetturino, or the tra-

veller will easily find a gig-conveyance at Arezzo for the whole or a part of the journey.

Leaving Arezzo, the road is the same as that to Siena as far as the Chiana, passing for 2 miles across the Piano di Arezzo, thence over the hills of L' Olmo to Pieve al Intoppo, 1 m. Crossing the river, the road turns to the S., and after running through the plain for 12 m. parallel to the Chiana, by the village of Montagnana, reaches Fojano by a steep ascent, where, to a carriage, oxen are often required.

Fojano, the ancient station of *ad Græcos* on the Via Cassia, is situated on the hill, commanding a fine view of the valley beneath and of the distant mountains of Cortona, of the lake of Thrasimene, &c. The cathedral is very neat, and has a good altarpiece in della Robbia ware. The position of Fojano, at a considerable elevation (1080 feet above the sea), places it out of the reach of the malaria which, at certain seasons, renders the subjacent plain unhealthy. The Inns at Fojano are indifferent: the best is on the l. hand on entering the town.

The most direct road to Chiusi, on leaving Fojano, is by Bettole and Torrita. Descending rapidly, it crosses the Esse torrent about 3 m. distant, to ascend to Bettole, a village on a height, also out of the reach of malaria. Here the tourist may visit one of the great farms or *fattorie* belonging to the Order of San Stefano, to which the greater part of the reclaimed land in the valley of the Chiana belongs. To each fattoria are attached several smaller farms (Podere). Descending from Bettole, we cross the Foënna, one of the largest tributaries of the Chiana, 3 m. beyond which is Torrita. From Torrita to Chiusi a hilly road, passing at the base of the high hill on which Montepulciano stands, brings us to the margin of the lakes of Montepulciano and Chiusi; it is the same as that from Chiusi to Siena, described Rte. 104.

The Tuscan portion of the valley of the Chiana, extending from the lake of Chiusi to the Chiusa de' Monaci, near which it empties itself into the Arno, remained a pestilential marsh until towards the middle of the last century, when a mode of drainage was adopted peculiar to Italian hydraulic engineering,—that of *Colmates*, which is effected by carrying the torrents charged with alluvial matter into the marshy portions, allowing them to deposit the mud thus brought down, by which the subjacent soil is raised, and such a fall for all stagnant waters procured as to permit of the ordinary methods of drainage. By this means the valley of the Chiana, by which Dante illustrates the pestilent fevers of the tenth *bolgia* of the Inferno—

"Qual dolor fora, se degli Spedali
Di Val di Chiana, tra' Luglio e' l Settembre"—

is now reduced to one of the most fertile districts of Tuscany, rich in corn, vines, and mulberry plantations, peopled by a healthy peasantry, and studded with numerous villages. These operations, begun under the direction of the celebrated mathematicians of the school of Galileo—Torricelli and Viviani—have been completed under that of the late patriotic prime minister of Tuscany, Count Fossombroni, one of the last of that celebrated school of Italian mathematicians and engineers which has nearly ended with himself.

The agriculturist will do well to visit some of the large farm-establishments or *fattorie*, especially those of Crete, Fojano, Bettole, Dolciano, &c.; in which the mode of preserving grain in underground chambers or *Silos* is worth his notice.

To the scientific traveller the valley of the Chiana presents a phenomenon in physical geography almost unique—the change in the course, and in an opposite direction, which the waters of the Clanis have taken within the historic period. In the first centuries of our era the whole of the waters of the Clanis, with a portion of those of the Upper Arno, ran into the Tiber, and a considerable part of the former did so even in the middle ages; but in consequence of the elevation of the valley by natural means and by the hydraulic operations above alluded to, the whole of the waters of the Chiana, as far

as Chiusi, now empty themselves into the Arno. We learn from Tacitus that this change in the course of the Clanis was contemplated by Tiberius, but the project was abandoned in consequence of the opposition of the Florentines, who represented that their lands would be flooded and destroyed if the course of the river were so diverted.

For a more detailed description of the means adopted to drain the valley, the reader is referred to Count Fossombroni's celebrated work, 'Memorie Fisico-Storiche sopra lo Val di Chiana.'

The Via Cassia ran along the W. side of the Val di Chiana; Fojano, as already stated, was one of the principal stations upon it.

Leaving Arezzo for Rome (an extra horse is required from Arezzo to Camuscía, and vice versâ, during the months of November, December, January, and February only), the road proceeds along the Val di Chiana, skirting the base of the hills which bound it on the E.

A short distance from the walls of Arezzo is *L' Olmo*, a village so called from a gigantic elm, to which tradition had given an age as old as the time of Hannibal. It was so large that 10 men could hardly encircle it with their arms.

Between this and Camuscía the road passes through

Castiglione Fiorentino, which the vetturini generally make one of the resting-places between Rome and Florence. The Leone Bianco is a very fair village inn, with a civil landlord. Castiglione is not without its pictures. In the *Collegiata*, which has been recently restored and partly rebuilt, is an interesting altarpiece of the early Sienese school, representing a Virgin and Child enthroned, surrounded by angels, with portraits of the donors of the picture in the predella; a Virgin and Child with SS. Peter, Paul, Giuliano, and Michael, by *Bartolommeo della Gatta*, in very bad condition, removed from *Sta. Maria della Pieve*; a very beautiful altarpiece by *Luca* (?) *della Robbia*; and in the chapel of the *Sagramento*, an early fresco of *Luca Signorelli*, the Deposition from the Cross—an interesting work. In *S. Francesco* is a painting by *Vasari*, representing the Virgin, St. Anne, St. Francis, and St. Silvester. The scenery from the terrace, below the old town, is magnificent. It commands the broad valley of the Chiana in all its length, scattered with villages, while in the foreground is one of the richest districts of Italy, abounding in vineyards and in every kind of agricultural produce. Beyond Castiglione the road passes below the village of *Montecchio*, a stronghold erected in former days to defend the road; and afterwards winding round the hill of Cortona, we reach at the foot of one of its spurs

2 *Camuscía*; a post-station with an Inn at the junction of the post-road with some country roads leading to towns in different parts of the valley; one of these leads to Fojano (9 m.), Lucignano, Asinalunga, &c.; another to Chiusi (22 m.) and Montepulciano; and a third (1 m.) up the hill, to *Cortona*.

Excursion to Cortona.

There is a very fair Inn at Cortona, the Locanda di Europa, formerly the Locanda Dragoni; but perhaps Camuscía had better be made the tourist's head-quarters, and Cortona visited from it. Close to Camuscía, on the road to Montepulciano, is the tomb discovered in 1842 by Signor Sergardi of Siena, from whom it derives the name of the "Grotto Sergardi." Many travellers may prefer visiting this curious monument before ascending to Cortona. It is a huge tumulus, called "Il Melone," within which were found 2 parallel sepulchres of double chambers. The tombs had been rifled in past ages; but a smaller chamber was discovered above them, which contained several iron and bronze articles, and some vases containing human ashes. The chambers are almost inaccessible from damp; but all the objects discovered in the tumulus may be seen in the neighbouring villa of Signor Sergardi.

Cortona, one of the most ancient of the 12 cities of the Etruscan league, dating its origin from the Pelasgi, if not from a still earlier race, occupies a

commanding position on the very summit of a mountain. As the Corythus of Virgil, it will at once be recognised by the classical tourist as the scene of the murder of Iasius by Dardanus, and of the subsequent flight of the latter into Asia Minor:—

"Hinc illum Corythi Tyrrhenâ à sede profectum
Aurea nunc solio stellantis regia cœli
Adcipit, et numerum divorum altaribus addit."
Æn., vii. 205.

This mythological antiquity carries us back to an age anterior to the siege of Troy. It was founded, according to Dionysius of Halicarnassus, by the Umbri, from whom it was captured by the Pelasgi, who advanced into Central Italy from their first settlement at the mouth of the Po, and there seized and fortified Cortona.

The present town (Pop. in 1856, 3370) lies within its ancient circuit; the modern gates seem to be the same as the ancient; and the wall, formed of enormous rectangular blocks of sandstone, laid together in horizontal courses without cement, is preserved for about 2 m., nearly two-thirds of its original extent. Here and there it is interrupted by Roman works or modern repairs, but its magnificent masonry is generally well preserved beneath the modern fortifications. Near the fortress, beyond the modern wall, is a fragment 120 feet in length, composed of blocks varying from 7 to 14 feet in length, and from 3 to 5 feet in height; 7 courses remain in one part, where the wall is 25 feet high. In addition to the walls there are several other objects of Etruscan antiquity to engage attention. Within the town is a vault under the Palazzo Cecchetti, lined with regular uncemented masonry, about 13 feet square and 9 high, and apparently sepulchral. On the ascent to Sta. Margherita are some remains of Roman baths, miscalled the Temple of Bacchus. Outside the town, about ½ m. from the Porta di S. Agostino, is an Etruscan tomb about 7 feet square, called the "Grotto of Pythagoras." It was entered by folding doors of stone, the sockets for which are still visible, though the doors have been removed. The walls are of enormous rectangular blocks, finished and put together with wonderful precision, and the roof is formed of 5 huge wedge-like stones, of great length, resting on semicircular walls, and suggesting the idea that the architect must have understood the principle of the arch.

In the *Museum* of the Academy there is a small collection of antiquities, among which coins and bronzes predominate. A small bronze figure of Jupiter Tonans is the best figure in the collection; but the gem of the museum is the *Bronze Lamp*, of which Micali says that no other Etruscan work in bronze, except the larger statues, can rival it in mastery of art. It was discovered in a ditch at La Fratta in 1840. It is a circular bowl, nearly 2 ft. in diameter, having 16 lamps round the rim, alternating with heads of Bacchus, and a Gorgon's face of inexpressible fierceness at the bottom. There is a fine head of a Muse (Polymnia) painted in a kind of encaustic, and on slate, of singular beauty, supposed to be Greek, discovered near Valiana, with other ancient remains; if Greek, as there is reason to believe, it is the only work of this kind in existence. There are few vases in terra-cotta of any interest in the Museum. There are 2 other collections, the Museo Corazzi, and the Museo Venuti.

The *Accademia Etrusca* was founded, in 1726, by the eminent antiquary Venuti; it is at present in the Palazzo Pretorio, where are also the library and museum. The Academy has published 10 volumes of memoirs; its president is honoured with the title of "Lucumo," the ancient name of the kings of Etruria. The Library, called the Biblioteca Ponbucci, has a beautifully written MS. of Dante, and another entitled '*Le Notti Coritane*,' in 12 folio volumes, a collection of conversations on archæological subjects.

The *Cathedral*, said to be as old as the 10th centy., was restored in the 18th by Galilei, the Florentine architect. It has several fine paintings, among which are a Deposition from the Cross, by *Luca Signorelli*, who was a native of Cortona; his manner may here be traced, from its

early style in the Deposition, to his more advanced in the Last Supper, in the church of Gesù. The Annunciation is by *Pietro da Cortona*. The most remarkable sepulchral monument preserved here is the great Sarcophagus, which the local antiquaries, eager to identify everything with Hannibal's invasion, have honoured by calling it the tomb of the consul Flaminius. The good bas-relief on it, representing the combat of the Centaurs and Lapithæ, is clearly referable to a later period of Roman art, so that there can be no authority for the tradition which regards the sarcophagus as that of the unfortunate consul. Another tomb is that of Giambattista Tommasi, Grand-Master of the Knights of Malta in 1803.

The *Ch. of Gesù* also contains the Last Supper, by Luca Signorelli, a singularly expressive picture. It represents the Saviour standing in the midst of his disciples, distributing the bread to them as they kneel on either side. A Conception and a Nativity are by the same artist. A very beautiful Annunciation by *Fra Angelico da Fiesole*, as well as two *gradini* admirably preserved, on which are represented events in the lives of the Virgin and of S. Domenico; these 3 works of *Fra Angelico* were formerly in the ch. of St. Domenico. The unfinished Madonna throned, with St. Ubaldo and St. Rocco, is by *Jacone*.

The *Ch. and Convent of Santa Margherita* occupy the summit of the hill of Cortona; they are surrounded by plantations of cypresses, and the view from them is one of the finest that can be imagined. Its majestic Gothic architecture is by *Niccolò* and *Giovanni di Pisa*, whose names are inscribed on the bell-tower. The Tomb of Sta. Margherita is a remarkable work of the 13th century; its silver front was presented, together with the crown of gold, by *Pietro da Cortona*, when he was raised to the dignity of a noble by his native city; the front is said to have been designed by himself. Among the paintings are the Dead Christ, by *Luca Signorelli*; the St. Catherine, by *Baroccio*; the Conception, with St. Margaret, St. Francis, St. Dominick, and St. Louis, by the elder *Vanni*; the Virgin, with St. John the Baptist, St. Elizabeth of Hungary, and St. Biagio, by *Jacopo da Empoli*.

The Gothic *Ch. of S. Francesco*, of the 13th century, has one of the finest works of *Cigoli*, the Miracle of St. Antony's Mule which converted a heretic, and an Annunciation by *P. da Cortona*.

The *Ch. of S. Domenico*, erected in the early part of the 13th century, contains in one of the chapels next the high altar another charming work by *Fra Angelico*, representing the Virgin surrounded by 4 saints and angels; a somewhat similar picture in the sacristy appears to be by one of his pupils. In the choir is a fine Gothic altar painted in compartments, by Lorenzo di Nicolo, with the date 1440, and an inscription stating that it was presented by Cosimo and Lorenzo de' Medici to the monks of this convent, on condition that they would pray for their souls. The Assumption with St. Hyacinth is by *Palma Giovane*.

The *Ch. of S. Agostino* contains one of the best works of *Pietro da Cortona*, the Virgin, with St. John the Baptist, St. James, St. Stephen, and St. Francis; and a painting by *Jacopo da Empoli*, representing the Virgin, St. John the Baptist, and S. Antonio Abate.

The *Ch. of the Compagnia di San Niccolò* contains an interesting fresco by *Luca Signorelli*, lately discovered; and a fine altarpiece by the same master, painted on both sides, and well restored (1855).

A road of 3 m. from Cortona, through Contesse, leads into the high road a few miles north of Ossaja, without the necessity of returning to Camuscía.

Leaving Camuscía, we soon reach the Tuscan frontier village of *Ossaja*, the custom-house station, where in returning from Rome baggage and passports are examined. Between this and the Papal custom-house we traverse the ridge or chain of La Spelonca. From the top of the ascent the traveller has a good view of the Lake of Thrasimene and the Val di Chiana. From here the road descends to the borders of the lake.

The Papal custom-house is at Monte Gualandro, 5 m. from Ossaja, where a *lascia passare* is useful, as it prevents a search, but a fee generally will save all trouble. A short distance beyond the papal Dogana, after passing the *Ponte di Sanguinetto*, the road descends to the post-station of Case del Piano.

1½ *Case del Piano.* (*Inn*, La Posta.) A 3rd horse is required by the tariff from this place to Camuscía, and 2 additional for carriages with 4 or 6 horses.

On leaving Camuscía, the LAKE OF THRASIMENE will naturally recall to the traveller the memorable battle fought upon its banks, upon the very spot, indeed, which he must pass between that station and Passignano. The details of that disastrous action, "one of the few defeats," says Livy, "of the Roman people," are fully given by that historian and by Polybius; but the local features of the country, as they may still be traced, are nowhere more accurately described than in the following note of Sir John Hobhouse to the 4th canto of 'Childe Harold:'—

"The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Case del Piano, the next stage on the way to Rome, has for the first 2 or 3 m. around him, but more particularly to the rt., that flat land which Hannibal laid waste in order to induce the Consul Flaminius to move from Arezzo. On his left, and in front of him, is a ridge of hills bending down towards the lake of Thrasimene, called by Livy 'montes Cortonenses,' and now named the Gualandro. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there: but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the 69th milestone from Florence. The ascent thence is not steep, but continues for 20 minutes. The lake is soon seen below on the rt., with Borghetto, a round tower, close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the marshes near to this tower. Lower than the road, down to the rt., amidst these woody hillocks, Hannibal placed his horse, in the jaws of, or rather above, the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the 'tumuli.' On a summit to the l., above the road, is an old circular ruin, which the peasants call 'the tower of Hannibal the Carthaginian.' Arrived at the highest point of the road, the traveller has a partial view of the fatal plain, which opens fully upon him as he descends the Gualandro. He soon finds himself in a vale enclosed to the l., and in front, and behind him, by the Gualandro hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the rt. and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears 'a place made as it were on purpose for a snare,' *locus insidiis natus.* Borghetto is then found to stand in a narrow marshy path close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity. There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position. From this spot he despatched his Balearic and light-armed troops round through the Gualandro heights to the rt., so as to arrive unseen and form an ambush among the broken acclivities which the road now passes, and to be ready to act upon the l. flank and above the enemy, whilst the horse shut up the

pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto. Thus the Romans were completely enclosed, having the lake on the rt., the main army on the hill of Torre in front, the Gualandro hills filled with the light-armed on their l. flank, and being prevented from receding by the cavalry, who, the farther they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forwards as it were with one accord into the plain.

"There are 2 little rivulets which run from the Gualandro into the lake. The traveller crosses the first of these at about a mile after he comes into the plain, and this divides the Tuscan from the Papal territories. The second, about a quarter of a mile further on, is called 'the bloody rivulet;' and the peasants point out an open spot to the l. between the 'Sanguinetto' and the hills, which, they say, was the principal scene of slaughter. The other part of the plain is covered with the thick-set olive-trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is, indeed, most probable that the battle was fought near this end of the valley, for the 6000 Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain, and to pierce through the main army of Hannibal.

"The Romans fought desperately for 3 hours (unheeding an earthquake which occurred at the time and overthrew many cities, and even mountains, in various parts of Italy); but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives; and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandro, were strewed with dead. Near some old walls on a bleak ridge to the l., above the rivulet, many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the 'stream of blood.'" In the adjoining range of hills above Passignano and Ossaja are 2 other localities called Pietra Mala and the Vallata Romana, the names of which are also supposed to refer to that fatal conflict.

The Lake of Thrasimene, which has scarcely changed its ancient name in the modern one of *Lago di Trasimeno*, is a sheet of water about 30 English m. in circumference, and in some parts as much as 8 English m. across. It is surrounded by gentle eminences covered with oak and pine, and cultivated with olive-plantations down to its very margin. The hills around it gradually increase in elevation as they recede from the lake, and rise into mountains in the distance. It has 3 islands, the Isola Maggiore and I. Minore, opposite Passignano, and the I. Polvese in its southern portion. On the *Isola Maggiore* is a convent, from which the view over the lake and its shores is very fine. The lake abounds in fish, particularly eels, carp, tench, and pike; a small fish called the *lasca*, a fresh-water herring (*Clupea*), and the *regina*, of the carp genus. Its bed has been gradually filling up by the alluvial matter carried into it, and several suggestions for draining it have been made, which might be effected without much difficulty. The fishery at present lets for 4000 scudi, whilst, if drained, it would produce annually, according to the calculation of Signor Balducci, 122,892

scudi, and would employ at least 1300 persons in agricultural pursuits. The level of the lake (967 feet above the sea) has evidently risen within historical periods. Some buildings, now 13 feet below its present level, were discovered recently at Passignano, which appeared to have belonged to a pig-house, as they contained straw, grass, seeds, maize, &c. Sig. Balducci attributes this to the elevation of the bed of the lake, which, by his own observations, was raised 9 inches by the alluvial matter carried into it by the torrents from 1819 to 1841, although the period was not very rainy; whilst other observations show this level to have increased 48 inches in a century. The older maps of the district prove that the lake occupied a lesser area than it does at present. The greatest depth is now 21 feet between Castiglione del Lago and the Isola Maggiore, whereas 32 years ago a sounding is recorded near the same point which gave a depth of 33 to 39 feet. The Emissario, said to have been excavated by the Baglionis, lords of Perugia in the 15th century, to drain the superfluous water of the lake into one of the affluents of the Tiber, has been injudiciously raised in recent times. Signor Balducci believes that it existed before the time of the Baglioni, for, if it had not, the shores of the lake must have been under water; whereas there is every reason to believe that at a remote period the plain extending round the lake was much more extensive than at present. This fact would explain the ancient accounts of the battle, and the stand made by Flaminius near the modern village of Passignano after his first defeat near Borghetto.

The Lake of Thrasimene and its historical associations give an interest to this road which is not felt in any other approach to Rome from the north.

"I roam
By Thrasimene's lake, in the defiles
Fatal to Roman rashness, more at home;
For there the Carthaginian's warlike wiles
Come back before me, as his skill beguiles
The host between the mountains and the shore,
Where Courage falls in her despairing files,
And torrents, swoll'n to rivers with their gore,
Reek through the sultry plain, with legions scatter'd o'er,
Like to a forest fell'd by mountain winds;
And such the storm of battle on this day,
And such the frenzy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheededly away!
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their bucklers for a winding-sheet;
Such is the absorbing hate when warring nations meet!

Far other scene is Thrasimene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters red."
Byron.

An additional horse is required from Case del Piano to Magione.

Leaving Case del Piano, the road skirts the shore of the lake amidst beautiful scenery. *Passignano*, a dirty village through which it passes, built on the extremity of a rocky promontory of *pietra serena*, is chosen by the vetturini as the 2nd day's resting-place from Florence: the only *Inn* in the place is very indifferent. Following the shores of the lake for about 4 m., to the village of Torricella, on the water's edge, the road here commences to ascend the steep range of hills: looking back over the lake from these elevations, is amongst the most charming prospects on the journey.

1 *Magione*, a post-house near the summit of a commanding eminence, about 400 feet above the lake, surmounted by an isolated square tower of tall and imposing aspect, and still presenting its vaults, halls, and machicolations, which carry the mind back to the contests of Fortebraccio and Sforza, when it must have been a place of some strength. (An additional horse is required by the tariff between this station and Perugia, both in going and returning.)

From Magione the road descends rapidly into the valley of the Farmanuova, a small stream which it crosses; 2 m. beyond which it passes the Cina, a larger torrent, and then gradually rises as it approaches the long and lofty hilly ridge of tertiary marls and grey

limestone shale which separates the valleys of the Gerna and the Tiber, and on the top of which Perugia is built. The fine old Gothic monastery, formerly belonging to the Templars, and now a villa belonging to Prince Doria, forms, with its towers and lofty campanile, a conspicuous object from the road. The ascent from the foot of the hill of Perugia to the city gates is so steep, that additional horses or oxen are required to assist in accomplishing it.

1½ PERUGIA.—*Inns:* the Posta, now very good, the best in the place (Giovanni Scalchi is a very intelligent laquais-de-place here). The Hôtel de France, formerly the Europa, now in the suburb, near the ch. of San Domenico and the new road from Florence to Rome, without passing through the town, may be convenient for persons travelling in their own carriages. La Corona, second-rate, frequented chiefly by Italian families. Sig. Silvio Pampaglini will be found an excellent guide by persons more particularly interested in matters of art, from his perfect acquaintance with the artistic treasures which abound in the city and in the towns of the neighbourhood.

Perugia, the ancient *Perusia*, was one of the most important cities of the Etruscan league, and is scarcely inferior in antiquity to Cortona. Of its history in Etruscan times little more is known than that its citizens were 3 times defeated by Fabius, and that it fell under the power of Rome when all the other cities of Etruria lost their independeuce. In the reign of Augustus it was occupied by Lucius Antonius, the brother of the triumvir, and besieged by Augustus, who reduced it by starvation. One of the citizens, however, set fire to his house to prevent it falling into the hands of the conqueror, and the flames unfortunately spreading reduced the whole city to ashes. Augustus rebuilt it as a Roman colony, and commemorated the event by the inscriptions which are still visible on 2 of its gates. Its history in the middle ages is not less interesting than that of Bologna or Siena, although the struggles of this free city against the growing power of the popes, and the contests which followed between the popular party and the nobles, differ little from those which were the immediate precursors of the fall of nearly all the Italian republics. But the events which peculiarly mark the history of this city bring before us one of the most extraordinary men whose characters were formed by the circumstances of this eventful period. This celebrated personage, Braccio da Montone, surnamed Fortebraccio, the rival of Sforza, and like him the founder of a new school of military tactics, was born at Perugia. As the commander of the Florentine army he attacked his native city, after its surrender to Ladislaus king of Naples, who was supported by his great rival Sforza. Braccio commenced this memorable siege of Perugia in 1416; the inhabitants gallantly resisted, and at length called to their aid Carlo Malatesta, lord of Rimini, who was defeated in the neighbourhood of the city by Tartaglia da Lavello, one of Braccio's lieutenants. The citizens then surrendered and received Braccio as their lord, 1416. His rule was marked by a wise and conciliatory policy, and this eminent warrior proved himself one of the best rulers of his time. He recalled the nobility, reconciled the factions of the city, and administered justice with an impartial hand. The independent existence of Perugia ended at his death, and the city returned under the dominion of the Church. Its affairs were administered by the Baglioni family, under the authority of the popes; but the ambition of this noble house brought them into collision both with the people and the Holy See. After several contests for supremacy, Paul III. succeeded in reducing the city to subjection, and, after destroying all remains of its ancient institutions, directed the construction of the citadel as an effectual means of repressing any future outbreak. From that time Perugia has, with few exceptions, remained in obedience to the Church. During the disasters of the French invasion it shared the fate of the other Italian cities, and became one of the component parts of the Roman republic, and of the kingdom of Italy, as chief town of the Department of the Thrasymene.

In connection with these historical events, the plagues of Perugia may be noticed. During the 14th and two following centuries the city was frequently visited by this pestilence; in that of 1348, 100,000 persons are said to have perished, and in that of 1524 Pietro Perugino was among its victims.

Antiquities.—Considerable portions of the walls, and the foundations of many of the ancient gates, are still preserved; and though less massive than those of Cortona, they are good specimens of Etruscan architecture.

The *walls* are composed of rectangular blocks of travertine; near the Porta S. Ercolano is a portion at least 40 ft. high. Of the gates, that of S. Ercolano, the Arco di Augusto, the Arco di Bornia, and Porta Colonna, are Etruscan as high as the imposts; the Arco di S. Luca, the Porta di S. Pietro, and the Arco de' Buoni Tempi, are upon Roman foundations; the Arco della Conca is mediæval. The celebrated gateway called the *Arch of Augustus*, from the inscription "Augusta Perusia" over it, is the most imposing of the ancient gates. It is double, with an oblique arch about 30 ft. in height. It is built of massive blocks of travertine some 4 ft. long, and in courses 18 in. high. In one of the spandrils are some remains of what seems to have been a colossal head. Above the arch is an Ionic frieze, ornamented with alternating shields and columns; from this frieze springs another arch, now blocked up, the whole of which was evidently added by the Romans. The gate is flanked by 2 sq. towers, which, as high as the imposts of the arch, are probably Etruscan. Within the gates is a wall of rusticated masonry upwards of 50 ft. high, of the same workmanship as the gate itself, but now unconnected with it. The inscription, AUGUSTA PERUSIA, was added by Augustus. In confirmation of the high antiquity of this gateway, deduced from its characteristic masonry, the injury which the arch appears to have sustained by fire authorizes the conclusion that it existed prior to the general conflagration of the city which followed the surrender to Octavius. The *Porta Marzia*, another gateway of Etruscan workmanship, was removed from its original position, together with a great portion of the ancient wall, when the citadel was built by Paul III. But fortunately Sangallo did not allow it to be destroyed, and the stones composing it were carefully preserved by building them up into the castle wall. The frieze is ornamented with 6 pilasters, alternating with 3 male figures and 2 heads of horses. In the upper part is the inscription COLONIA VIBIA, and in the lower part AUGUSTA PERUSIA, both of which must have been added after the city became a Roman colony.

The *Necropolis* of Perugia was discovered on 1840, on the line of the new road to Rome, about ½ m. before it reaches the Ponte di San Giovanni. In that year a peasant discovered the sepulchre which has since become so celebrated as the "Tomb of the Volumnii;" and from that period to the present numerous others have been brought to light, chiefly by the researches of Cav. Vermiglioli, the late learned professor of archæology in the University. The tomb which was first discovered is called the "Grotta de' Volumni." and is still unsurpassed by any which have been since opened. It is one of the largest and most beautiful in Northern Etruria, although it is supposed to be of as late a date as the 6th century of Rome. Like most Etruscan sepulchres, it is excavated in the coarse tertiary tufa of the hill; a long flight of ancient steps descends to the entrance in the hill side, which was closed by a large slab of travertine, and on one of the doorposts is seen an Etruscan inscription with the letters coloured in red, recording the names of Arnth and Larth Velimnas. The sepulchre consists of 10 chambers; the largest, or central nave, out of which the others open, with a roof in imitation of beams and rafters, is 24 ft. by 12, and 14 ft. high: the 9 others are of smaller size. In the largest of these, at the end, and called the Tribune, are 7 *cinerary urns* of very fine workmanship, 1 of them being of alabaster and 6 of travertine, covered with a hard stucco. Of the latter, 5 have on their lids recumbent male figures in the

attitude of persons seated at a feast; the 6th a female sitting on a chair; and the alabaster urn, which is in the form of an ancient temple, with bas-reliefs of bulls' heads and flower-wreaths on the sides, and sphinxes at the angles, is remarkable as having a bilingual inscription in Latin and Etruscan; the Latin one, beneath the tympanum, is "P. Volumnius A. F. Violens Cafatia Natus," and the Etruscan, on the roof-tiling, is evidently of corresponding import. All the other urns have inscriptions recording the name of "Velimnas" in Etruscan characters, and 4 of them have heads of Medusa in front. The ceiling of this chamber is coffered in squares, and has in the centre a Gorgon's head of enormous size and of much expression. Over the door is a large shield between 2 curved swords, bearing a head in relief, supposed to be that of Medusa or Apollo. In the angles of the pediment are 2 busts, but the face of one has disappeared, and, though it is easy to see that the other wears a peasant's dress and bears the crooked staff, it is difficult to explain its real meaning. On the walls of the other chamber are figures of dragons or serpents, dolphins, owls, &c., of earthenware, with metal tongues which seem ready to hiss at each intruder: nothing was found in these side chambers; they are supposed to have received the bodies before they were burned. The tomb has been preserved in the state in which it was found, but most of the vases, lamps, bronze armour, weapons, pateræ, and ornaments have been removed to the neighbouring villa of Count Baglioni, the proprietor of the ground, who very liberally allows them to be inspected by travellers. Many less extensive tombs have since been opened, and are preserved as they were found, with their painted urns; among them may be mentioned those of the Etruscan families of Pumpuni (Pomponius), Ceisi (Cæsius), Veti (Vettius), Casni (Cesina), Pharu (Farrus), Petroni (Petronius), Acsi (Accius), Anani (Annianus), Vipi (Vibius). Among the many curious objects found within these latter and now preserved in the Villa Baglioni are a bronze curule chair, coins, mirrors, curling-irons, lamps, helmets, greaves, and even egg-shells. The griffin of Perugia is one of the most frequent emblems on the urns. There are some other sepulchres of less interest higher up the hill: in the Vezi tomb the urns are coloured; in that of the Petroni, one has a bilingual inscription.[1]

About 2 m. from the city, at the hamlet of La Commenda, on the road to Florence, is the once celebrated Etruscan tomb called the "Tempio di San Manno," from the 2 altar-like masses of stone which it contains, with channels on their upper surface, as if to carry off the blood. It is a vault, 27 ft. long by about 13 wide, and 15 high. Its finely arched roof is composed of blocks of travertine 16 ft. long by 10 high. On the l. side is the inscription in 3 lines called by Maffei "the queen of inscriptions," and still valued as one of the longest and most perfect Etruscan inscriptions known.

Perugia is now the capital of a province which includes a superficial extent of 1171 sq. m., and a population of 234,533. The population of the city and its suburbs amounts to 18,240. The bishopric of Perugia was founded A.D. 57; St. Herculanus, one of the followers of St. Peter, was its first bishop.

School of Umbria.—As Perugia may be considered the centre of this school of painting, it may be useful to give a summary of such of its leading features as will enable the traveller more accurately to appreciate the examples he will meet with in its churches and galleries. The school of Umbria is essentially characterised by its spiritual tendency. The deep religious feeling and enthusiasm inspired by the great sanctuary of Assisi seem to have exercised a powerful effect over the painters of the schools of Umbria, which, like that of Siena, may be regarded as the

[1] An interesting work, including Vermiglioli's learned essay, and illustrated with beautiful engravings, has been recently published by Count Gian-carlo Conestabile, on the Etruscan Sepulchres of Perugia.

transition from the classical style prevalent at Florence to the devotional, which attained its maturity and perfection under Raphael. The oldest painters of the Umbrian school are *Palmerucci, Martino and Ottaviano Nelli, Gentile da Fabriano, Nicolo Alunno,* and *Pietro da Foligno.* In the latter half of the same century occur Niccolò da Foligno, better known as *Niccolò Alunno,* a superior and expressive painter, and *Giovanni Sunti,* the father of Raphael. *Pietro della Francesca* and *Lorenzo da Sanseverino,* who followed the style of Gentile da Fabriano, were the immediate predecessors of Pietro Vannucci of Città della Pieve, called *Pietro Perugino* from the city of his adoption, who is the great chief of this school, whose immediate master was *Bonfigli.* Perugino seems at first to have combined the manner of these earlier painters with many peculiarities of the Florentine school; and at length, striking out into an original path, introduced that manner, peculiarly his own, which exercised so great an influence on the earlier works of his pupil Raphael. With Perugino may be associated *Bernardino Pinturicchio* and *Andrea del Ingegno,* his able contemporaries and scholars; but *Lo Spagna* is considered, next to Raphael, the most eminent of all his pupils. Among the successors and imitators of Perugino are *Giannicola, Tiberio d'Assisi, Girolama Genga,* and *Adone Doni.* On the influence of the school of Umbria on the genius of Raphael, whose early powers were first developed here under the instruction of Perugino, it is not necessary to enter. The question is fully treated in Kugler's 'Handbook of Painting,' to which, and to the 'Biographical Catalogue of Italian Painters,' the reader is referred for a more complete history of the several masters above mentioned.

The *Cathedral,* or Duomo, dedicated to San Lorenzo, dates from the end of the 15th century. Its fine bold Gothic has been as much as possible transformed into the Roman style; most of its pointed windows have been closed up; its wheel window still remains. The porch on the side of the Corso is by *Scalza,* the celebrated sculptor of Orvieto. The interior is imposing, but its effect is somewhat impaired by its parti-coloured appearance. The chapel in the l. nave contains the masterpiece of *Barocio,* the Deposition from the Cross, painted while he was suffering from the effects of the poison given him, while occupied at the Vatican, by some envious rivals who had invited him to a repast. It was carried off by the French, and for some time after it was brought back from Paris remained in the Vatican. The richly painted window of this chapel (1565) is by *Constantino da Rosaro* and *Fra Brunacci,* a Benedictine monk of Monte Casino; the wood carvings of the stalls, after the designs of Raphael, are very beautiful. The Chapel of the Sacrament is from the design of *Galeasso Alessi,* the eminent architect of Perugia; the stucco ornaments by *Scalza.* In the rt.-hand nave is a marble sarcophagus, containing the remains of 3 popes—Innocent III., Urban IV., and Martin IV. In the winter choir is an altarpiece by *Luca Signorelli.* The celebrated Sposalizio of Perugino, formerly in the Capella del Santo Anello, was removed with many other spoils after the treaty of Tolentino, and is now in the Museum of Caen in Normandy. Over the altar is a painting of the same subject by Cav. Wicar. This chapel is called "del Santo Anello,' or Holy Ring, from an ancient ring of onyx or agate preserved in it, and highly venerated as the wedding-ring of the Virgin. The stalls are inlaid with very elegant arabesque designs. In the sacristy are 2 small pictures of St. Peter and St. Paul by *Giannicola.* The beautifully carved screen in which stands the font in the baptistery is by *Pietro Paolo* of Como. The library contains several biblical rarities of value; among which are a Codex on purple vellum, in an embossed silver covering or case, containing the ancient Latin version of the 12 chapters of the Gospel of St. Luke, in gilt letters, supposed to have been written in the 6th century, and a Breviary of the 9th; some of the venerable Bede's writings of the 10th, and of St. Augustine's of the 12th.

There are upwards of 100 churches in Perugia, and about 50 monastic establishments. Of these the following are the most remarkable:—

The *Convent of St. Agnese* has 2 small chapels painted by *Perugino*. The first represents the Virgin, with St. Antony the Abbot, and St. Antony of Padua; the second the Almighty in glory. It is very difficult to obtain permission to see these works, and which can only be granted by the bishop.

The Ch. of *S. Agostino* contains 2 works of *Perugino* on the rt. and l. of the entrance, one representing the Nativity, the other the Baptism of the Saviour. They originally formed a single picture, which was divided in 1603. In the rt. transept are 2 pictures by *Perugino*, the one representing the Almighty in the midst of the Seraphim, the other St. John and St. Jerome. The Adoration of the Magi is by *Domenico Alfani*. In the l. transept, over the door of the sacristy, is the Madonna, with St. Nicholas and St. Bernardin in glory, and St. Sebastian and St. Jerome below, by *Perugino*. The *intarsie* and bas-reliefs of the seats of the choir are by Baccio d' Agnolo, from the designs of Perugino. In the sacristy are 8 small framed pictures, of half-length figures of various Saints, by *Perugino*; a sketch by *Lod. Caracci*; another by *Guercino*; a fine head of the Saviour by the school of Michel Angelo; and 4 oblong pictures, much injured, representing the Marriage of Cana, the Adoration of the Magi, the Circumcision, and the Preaching of St. John the Baptist, attributed to *Perugino*, but more probably executed by some of his school; the Descent of the Holy Ghost is by *Taddeo Bartolo*.

The *Confraternità di S. Agostino* adjoining has a superbly gilt roof, with paintings by *Orazio Alfani*, *Scaramuccia Gagliardi*, &c.

The Ch. of *S. Angelo*, a circular edifice, resembling S. Stefano Rotondo at Rome, has been considered a Roman building, or a temple dedicated to Neptune; it is more probable, however, that it was built in the 5th or 6th century, of ancient materials. The interior has 16 columns, evidently taken from other edifices, all differing in size, material, and in the style of the capitals. A Gothic doorway was added in the 14th century.

The Ch. of the Convent of *S. Antonio di Padova*, formerly celebrated for its altarpiece by Raphael and its Nativity by Perugino, has been despoiled of its treasures. The altarpiece of Raphael was sold piecemeal by the nuns, and the fragments have since been dispersed among various collections; the 2 principal portions are in the Museo Borbonico at Naples, and the 5 small subjects of the gradino are in England; 2 are at Dulwich, 1 was in the collection of Mr. Rogers, 1 in that of Mr. Miles of Leigh Court, and the 5th in that of Mr. Whyte of Barron Hill.

The *Confraternità of S. Bernardino*, called also "La Giustizia," near the ch. of S. Francesco de' Conventuali, has a marble façade by *Agostino della Robbia*, interesting as exhibiting the passage from the Gothic to the classic style. It is covered with arabesques and bas-reliefs, representing various miracles of the saint: in the niches are statues of S. Costanzo, S. Ercolano, the Angel Gabriel, and the Virgin at the Annunciation. The work bears this inscription, *Opus Augustini Fiorentini*, 1461. In the ch. is a Cross with the Crucifixion on a gold ground by *Margaritone*, 1272. The altarpiece, representing St. Bernardin and the Saviour, is by *Benedetto Bonfigli*. In an inner chapel is a Madonna and Child, with St. Francis and St. Bernardin, by *Perugino*.

The ch. of *S. Domenico*, erected in 1632 from the designs of Carlo Maderno, occupies the site of that built by Giovanni di Pisa in 1304, which had fallen into decay. The W. end, however, with its fine Gothic window, has been preserved, and on its walls are still visible some terra-cotta ornaments and statues executed by *Agostino della Robbia* in 1459. The lancet window has 2 transoms, and is filled with the most beautiful painted glass, executed by Fra Bartolommeo of Perugia in 1411. The treasure of the ch., however, is the

Monument of Benedict XI. by *Giovanni di Pisa*, in the l. transept, justly considered by Cicognara as one of the finest works in sculpture of the revival. It was erected by the Cardinal di Prato to the memory of the murdered pontiff, who is represented in a reclining posture, full of grace and dignity, under a Gothic canopy, with 2 angels drawing aside the drapery. The canopy is supported by 2 spiral columns encrusted with mosaic; under its upper part are the Madonna and Saints. This able pope, who had been General of the Dominican order, and whose virtues and talents had raised him from an humble station to the highest honours of the Church, vainly endeavoured to reconcile the factions of the Bianchi and Neri at Florence, and to procure the recall of the latter from exile; he had to contend, on the one hand, with the most unscrupulous monarch of Christendom, Philippe le Bel, and on the other with the cardinals, who were jealous of his authority. Benedict, during his residence at Perugia, had issued 2 bulls against Guillaume de Nogaret and the other parties implicated in the seizure of Boniface VIII. at Anagni. Philippe le Bel considered himself compromised by these excommunications, and, fearful that the pope might adopt more violent measures against him, employed Cardinal Orsini and Cardinal Le Moine to compass his death. This was done by sending a person disguised as a servant of the nuns of Santa Petronilla to present to the pope, in the name of the abbess, a basket of poisoned figs. Giovanni Villani accuses the cardinals of the act, while Ferreto of Vicenza states that they employed the pope's esquires as their agents. The unhappy pontiff struggled 8 days against the poison, and at length died, July 6, 1304. The most remarkable paintings in the ch. are—in the chapel of St. Orsola, a Virgin and Child with Saints, one of the earliest works of *Fra Angelico da Fiesole;* the Adoration of the Magi, in the l. aisle, by *Benedetto Bonfigli* or *Gentile da Fabriano*, 1460. The sacristy contains 2 tall pictures by *Giannicola*, one of St. Elizabeth and St. John the Baptist, the other of the Madonna and St. John the Evangelist; and a small picture by *Fra Angelico da Fiesole*, which is one of the portions of the *gradino*, formerly beneath the picture of S. Nicolo di Bari, now in the Pinacotheca of the Vatican, the other 2 being now in the gallery. The campanile, reputed one of the highest in Italy, was even taller than it is at present, but was reduced by order of Paul III. when the citadel was erected.

The ch. of *S. Ercolano*, a Gothic structure, was founded in 1297, and rebuilt in 1325, from the design of Fra Bevignate, a monk. The frescoes on its walls and roof are by *Gian Andrea Carlone* (1680).

The ch. of the Convent of *S. Francesco dei Conventuali*, originally a Gothic building, contains still several interesting paintings. On the rt. is the fine picture of St. John the Baptist, with St. Jerome, St. Sebastian, St. Francis, and St. Bernardino da Siena, by *Perugino*. In the l. transept are the Martyrdom of St. Sebastian, by *Perugino*, painted in his 72nd year (1518); the Archangel Michael; the Dispute with the Doctors, which death prevented him from completing; the finely-finished Nativity, painted in 1546; all three by *Orazio Alfani*. The Almighty, above the latter picture, has been attributed, but on insufficient grounds, to Raphael. Near it is the copy, by *Cav. d' Arpino*, of the Entombment by that great painter, now in the Borghese Gallery, which Paul V. substituted for the original picture. The chiari-scuri, representing Faith, Hope, and Charity, are copies of those which one of the monks is said to have cut off when the picture was removing; the originals are in the Pinacotheca of the Vatican. Over the altar near the sacristy is a Madonna and Child, with this inscription in Gothic characters: "ERUO, M. CCC. LXXXIIII, mense Juni," painted as an *ex voto* in time of pestilence, probably by some artist of the Sienese school. In the sacristy are 8 pictures of the miracles and events of the life of S. Bernardin, by *Vittore Pisanello*; they are interesting for the varied costume

of the period when they were painted, 1473; and St. Peter and St. Paul, by *Fiorenzo di Lorenzo.* In a side chapel, enclosed in a wooden box, are preserved the bones of the illustrious *Braccio Fortebraccio.* He fell at the siege of Aquila, June 5, 1424, a few months after his great rival Sforza perished, by drowning, in the Pescara. The body of Fortebraccio was sent to Rome, where the pope had it interred in unconsecrated ground, as being that of an excommunicated person. Perhaps this may account for the profanation still shown to the remains of that great warrior. The wanton manner in which they are now exposed to the curiosity of travellers is as indecent as it is a national disgrace; and it is a reproach to the Perugians that the bones of their illustrious captain have not yet received at their hands the honours of a tomb. The inscription on the box records that the bones were placed here in the pontificate of Eugenius IV., and designates Fortebraccio as "Italiæ militiæ parens."

In the ch. and convent of *S. Francesco al Monte*, outside the Porta S. Angelo, are 3 chapels painted in fresco by *Perugino*—the Adoration of the Magi, certain miracles of St. Francis, and the Nativity, all in a bad state. The picture over the high altar, and painted on both sides, is by the same master, —the Virgin and Magdalen on one side, and SS. John the Baptist and Francis on the other.

The ch. of *S. Fiorenzo* contains the ashes of *Galeasso Alessi*, the celebrated architect of Perugia, who was buried here in 1572. There is no monument, nor even an inscription, to this great artist, whose genius did so much to embellish the cities of Italy.

The ch. of *San Girolamo* has a fine altarpiece by *Pinturicchio*, which has suffered from bad restoration.

The ch. of *Sta. Giuliana*, a Gothic edifice, built in 1292, has a fine wheel window, and a semicircular painting of the Almighty, attributed to *Perugino.*

The ch. of *Sta. Maria Nuova* contains some remarkable pictures. The Adoration of the Magi is an interesting work in the first manner of *Perugino*, who has introduced his own portrait when about 30 years of age. The altarpiece of the l. transept is a picture of the Annunciation, with God the Father in glory: it is dated 1466, and is attributed by some to *Niccolò Alunno*, and by others to *Bonfigli.* Opposite is the Transfiguration, by *Perugino.* 3 small pictures of the Annunciation, the Nativity, and the Baptism of the Saviour, in the sacristy, are also by *Perugino*, and the St. Sebastian and St. Roch is by *Sebastiano del Piombo.*

The ch. of the *Madonna di Monte Luce* shows the passage of the Gothic into the classic style, from the designs of Giulio Danti. It has still a good wheel window, composed of 7 smaller circles, and a double Gothic doorway. The celebrated picture of the Coronation of the Virgin, by Raphael, begun a short time before his death, and finished by Giulio Romano and Fransesco Penni, was taken away by the French, and is now in the Vatican. A modern copy has been put up in its place.

The ch. of *San Martino in Verzaro* contains a very fine fresco of the Madonna and Child, with St. John the Evangelist and S. Lorenzo, by *Giannicola*, by some attributed to *Perugino.*

The Confraternità of *S. Pietro Martire*, near the ch. of *S. Domenico*, has an exquisite Madonna and Child between 2 angels, and worshipped by 6 members of the Confraternità in a white dress, by *Perugino*, a work of so much beauty that it has been attributed to Raphael.

The ch. of the Benedictine monastery of *S. Pietro de' Casinensi* presents a specimen of the ancient basilica, supported by 18 columns of granite and marble taken from some Roman edifice. It is quite a gallery of pictures. In the nave are 10 paintings by *Aliense*, representing the Life of the Saviour, 1 of which, among the 5 on the rt. side, was painted at Venice under the direction of Tintoretto; St. Peter Abbot sustaining the falling column, Totila kneeling to St. Benedict, and the Saviour commending his flock to St. Peter, by *Giacinto Gimignani;* the Resurrection, by *Orazio Alfani;* the Vision of St. Gregory at the castle of St. Angelo,

by *Ventura Salimbeni;* copies from Guercino of the Christ bound, and the Flagellation, by *Aliense;* the Adoration of the Magi, by *Adone Doni;* good copies of Raphael's Annunciation and Deposition, by *Sassoferrato;* and the Dead Christ, by *Perugino.* In the chapel of the Sacrament are, St. Benedict sending St. Mauro and St. Placido into France—a view of Monte Casino has been introduced by the painter, *Gio. Fiammingo;* St. Peter and St. Paul, by *Wicar;* the Madonna in fresco, by *Lo Spagna;* and 3 fine frescoes by *Vasari,* representing the Marriage of Cana, the Prophet Elijah, and St. Benedict. In the l. aisle are, a bas-relief of the Saviour, St. John, and St. Jerome, by *Mino da Fiesole,* dated 1473; a Deposition, by *Benedetto Bonfigli,* in 1468; the St. Peter and St. Paul, by *Gennari,* the master of Guercino. The other pictures are, the Judith of *Sassoferrato;* the Assumption, by *Paris Alfani;* and the Madonna and Child, by the school of *Perugino.* The Ascension, painted by Perugino for the high altar of this church, was carried off by the French, and is now in the museum at Lyons; and its *Predella,* representing the Adoration of the Magi, the Baptism and Resurrection of our Saviour, in the Museum at Rouen. In the sacristy are 5 beautiful little pictures by *Perugino,* of Sta. Scolastica, S. Ercolano, S. Pietro Abbate, S. Costanzo, and S. Mauro, which were on the pilasters of the great picture of the Ascension; and copies in water-colours of the Prophets. Over the door of the sacristy are some excellent copies by *Sassoferrato* from Perugino and Raphael, representing Sta. Caterina, Sta. Apollonica, Sta. Flavia, and near them S. Placido and S. Mauro. The St. John embracing the Infant Saviour is the earliest known work of *Raphael,* copied from one of Perugino's subjects, now in Count Beni's collection. The Sta. Francesca is by *Caravaggio;* the Holy Family, by *Parmegiano* (?); the Head of the Saviour, by *Dosso Dossi;* the Crowning with Thorns, by *Bassano;* the Ecce Homo, said to be by *Titian;* the fine pictures of Christ Bound and the Flagellation, by *Guercino;* and 6 frescoes, by *Girolamo Danti.* The choir is surrounded by stalls, ornamented with reliefs executed by *Stefano da Bergamo* from the designs of Raphael: the subject of each is different, and the inimitable grace and exquisite fancy of the great master appear to have been here, as in the loggie of the Vatican, quite inexhaustible. Besides these, the doors and other portions of wood-work contain fine specimens of *tarsia* by *Fra Damiano da Bergamo.* The books of the choir form a valuable series of illuminated works; they are rich in miniatures and initial letters of the 16th century, painted with exceeding beauty by monks of the Benedictine order. Behind the tribune a door opens out upon a balcony, which commands an extensive panorama, embracing the valley of the Tiber as far as Assisi.

The ch. of the Camaldolese convent of *S. Severo* contains the first fresco painted by *Raphael.* It is much damaged. It represents in a lunette the Almighty between 3 angels and the Holy Spirit, and below, the Saviour, with S. Mauro, S. Placido, S. Benedetto, S. Romualdo, S. Lorenzo, and S. Girolamo. The following inscription is underneath: *Raphael de Vrbino Octaviano Stephano Volaterrano Priore Sanctam Trinitatem Angelos astantes sanctosqve pinxit,* A.D. MDXV. Below it on the sides of the niche are St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface, Sta. Scolastica, and Sta. Martha, by *Perugino.* Underneath is the inscription, *Petrvs de Castro Plebis, Pervsinvs tempore Domini Silvestri Stephani Volaterrani a Destris, et Sinistris Div. Cristoferae sanctos sanctasqve pinxit,* A.D. MDXXI. The painting by Raphael resembles in its composition the upper part of the Dispute of the Sacrament in the Stanze of the Vatican.

The Ch. of *S. Tommaso* contains an altarpiece of the Incredulity of St. Thomas, the reputed masterpiece of *Giannicola.*

The *Piazza del Sopramuro* is so called from the massive subterranean masonry which supports it, filling up the space between the 2 hills on which stand the fortress and the cathedral.

Some of these walls and vaults still preserve, in the name of *Muri di Braccio*, a record of the great captain of Perugia, by whom they were chiefly executed.

The *Fountain*, erected between 1277 and 1280, is the work of *Nicola* and *Giovanni da Pisa*. It consists of 3 vases, or basins, arranged one above the other: the 2 lower ones are marble, the upper one is of bronze. 1. The 1st marble basin is a polygon of 24 sides, each ornamented with bas-reliefs by these great sculptors. Among the subjects represented are the actions and occupations of human life during the 12 months of the year: the Lion, as the emblem of the Guelph party; the Griffin of Perugia; symbolical representations of the arts and sciences; Adam and Eve; Samson; David and Goliath; Romulus and Remus; the fables of the Stork and the Wolf, the Wolf and the Lamb, in allusion no doubt to the ancient emblems of the Tuscan republics. 2. The second basin, supported by columns, is also a polygon of 24 sides, in each of which is a small statue. The subjects begin with St. Peter, the Christian Church, and Rome, and are chiefly symbolical. The sculptures of this second basin are now supposed to be entirely by Nicola, whilst those of the lower one are by Giovanni. 3. The 3rd basin is a shell of bronze, supported by a column of the same metal, and was executed in 1277 by Maestro Rosso. Out of its centre rise 3 nymphs and 3 griffins.

The *Piazza del Papa* is so called from the fine bronze statue of Julius III., remarkable for its elaborate pontifical ornaments, executed by Vincenzio Danti in 1555. The citizens erected this statue to Julius III. in gratitude for his restoration of many of their privileges, which were taken from them by Paul III. after their rebellion against the salt-tax.

The *Palazzo Comunale*, the residence of the delegate and of the magistracy, is supposed to have been designed by Fra Bevignate in 1333, although some authorities date its foundation from 1281. Its front presents a melancholy aspect: many of its rich Gothic windows have been closed, and new ones, in a more modern style, opened. The lower part alone has been tolerably preserved. The upper story has only 4 of the original windows, and their beauty makes the traveller regret more deeply the loss of the others. Its lofty doorway, with its round-headed arch, is a fine specimen of Italian Gothic; it is covered with sculptures of animals and foliage, and its graceful spiral columns give it a great similarity to many of our own cathedral doors. Among its decorations are the arms of the cities in alliance with Perugia, viz. Rome, Bologna, Florence, Pisa, Naples, and Venice; the arms of the pope, and of the king of France; 3 statues of saints; 6 allegorical figures; the lions of the Guelphs; and 2 griffins tearing a wolf, the griffin being the emblem of Perugia, and the wolf that of Siena. The interior is not particularly remarkable: the grand hall was the place where the Perugians, as a free municipality, held their councils. One of the antechambers, formerly the chapel of the priors, has a damaged fresco of *Benedetto Bonfigli*, 1460. The hall, now used by the Magistratura, has a fresco representing Julius III. restoring to the city the magistrates who had been removed by Paul III., and an Ecce Homo, by *Perugino*, which formed the upper part of the fine picture of the Madonna and Saints now in the Vatican. In the municipal archives is preserved a complete code of laws for the administration of justice, drawn up in 1342, and written in Italian, which is of great value as an illustration of the language in use at that early period.

The *Sala del Cambio* (the Exchange), now no longer used for its original purpose, is covered with frescoes by *Perugino*, the best perhaps which he ever painted. On entering the hall, the paintings on the rt. wall are the Erythræan, Persian, Cumæan, Libyan, Tiburtine, and Delphic sibyls; the Prophets Isaiah, Moses, Daniel, David, Jeremiah, and Solomon; and above, the Almighty in glory. On the l. wall are several philosophers and warriors of antiquity, with allegorical figures of different virtues above them.

They occur in the following order: Lucullus, Leonidas, Cocles, with the figure of Temperance; Camillus, Pittacus, Trajan, with the figure of Justice; Fabius Maximus, Socrates, and Numa Pompilius, with the figure of Prudence. On the wall opposite the entrance are the Nativity and Transfiguration. On a pilaster on the l. is a portrait of *Perugino* himself, with a laudatory inscription and the date. Near the door is the figure of Cato. On the roof, amidst a profusion of beautiful arabesques, are the deities representing the 7 planets, drawn by different animals, with Apollo in the centre. In the execution of these graceful frescoes Perugino was assisted by *Raphael;* the Erythræan and Libyan sibyls, and the head of the Saviour in the Transfiguration, are supposed to have been painted by him. In an adjoining chapel is an altarpiece, also by Perugino, of the Baptism of our Saviour, with angels kneeling around, and naked figures waiting to be baptized; the frescoes on the walls are by his best pupils, principally *Giannicola;* both in the *Sala* and in the chapel, except on bright, sunny days, these beautiful frescoes are not seen to advantage. The frescoes of the Cambio were painted in 1500, and Perugino received for the work, from the College of Merchants, 350 golden ducats. The wood-carving, which is very remarkable, is also believed to be from the designs of *Pietro Perugino.*

The *Palazzo Governativo,* in the Piazza del Duomo, is, like the P. Comunale, a Gothic building bearing the insignia of the lion and the griffin. It has little worthy of notice beyond its Gothic ornaments.

The *University* of Perugia, founded in 1320, occupies the former convent of the Olivetans. It was liberally endowed by various popes and emperors, and ranks next to those of Rome and Bologna in the Papal States for the number of its students. It has a botanic garden, a cabinet of mineralogy, and a museum of antiquities. The *Museum* is valuable for its Etruscan antiquities. It has been enriched by gifts from various citizens, consisting of remains found in the neighbourhood of Perugia, and contains numerous cippi, with figures in relief, several phallic pillars or columellæ, 2 or 3 feet high, with sepulchral inscriptions; numerous cinerary urns, bearing Latin as well as Etruscan inscriptions; a sarcophagus discovered in 1844, with reliefs on 3 sides, the principal one representing a procession of captives. The collection of inscriptions contains upwards of 100 specimens: the most valuable one consists of 45 lines, and is the longest which has yet been found in the Etruscan character. It was discovered near the city in 1822, and occupies 2 sides of a block of travertine, 3½ feet high and 9 inches square: the letters are beautifully cut, and were coloured red. Archæologists are undecided as to its meaning. Some of the coins and bronzes are also very interesting; the latter include a great variety of helmets, spears, strigils, mirrors, hinges, and other articles. But the most remarkable objects are the silver and bronze plates, with bas-reliefs of arabesques, deities, mythological personages, and animals formerly supposed to belong to a biga, but now considered to have been the decorations of funeral furniture. They were found, in 1810, by a peasant of Castel San Mariano, 4 m. from Perugia, where it is supposed they had been buried for concealment. The silver plates were of course an object of speculation to the discoverers; some of them were melted down, and, of those which were fortunately preserved, a portion, including the bas-relief of the charioteer in silver gilt, now in the British Museum, fell into the hands of Mr. Dodwell and Mr. Millingen. The latter gentleman's share was purchased by Mr. Payne Knight, and presented by him to the British Museum. A beautiful Etruscan vase, 5 feet high, represents Penelope and Telemachus; another a bridal scene.

The *Pinacoteca,* or Gallery of the Academy of Fine Arts, although a small collection, contains some interesting works. Among them is one of the finest productions of *Pinturicchio,* dated 1495, and composed of 6 paintings joined together, in which are

represented the Virgin, St. Augustin, St. Jerome, the Annunciation, a Pietà, and the Archangel Gabriel; it was formerly in the ch. of Sta. Anna. Other remarkable works by *Pinturicchio* are the 4 Evangelists, the St. Augustin, and a portion of a larger picture, representing various saints, painted, it is said, from the designs of Raphael. Another fine work is the Madonna and Child, with 2 angels, and St. Bernardino, by *Tuddeo Bartolo.* The Virgin and 4 saints, with the Saviour, the Virgin, St. John, and 4 other saints on the plinth, is by *Benozzo Gozzoli.* A Virgin, with St. Francis and St. Bernardino, by *Niccolò Alunno.* The Martyrdom of St. Catherine is by *Paris Alfani.* A painting with 2 series of figures,—one representing St. Peter, St. Paul, and several other saints; the second the Saviour, the Virgin, and St. John the Baptist, by *Giannicola.*

Private Galleries.—Many of the private galleries of Perugia have small but interesting collections; they contain numerous works by *Perugino,* and some reputed works of *Raphael;* but a large number of the former were no doubt executed by Perugino's scholars,

The *Palazzo Baglioni,* interesting chiefly from the recollections associated with the name during the mediæval history of Perugia, contains a picture of the Virgin and Child, by *Perugino;* and 3 modern paintings by Camuccini and Landi, illustrative of the history of the family.

The *P. Baldeschi* in the Corso has the original drawing by *Raphael,* representing Æneas Sylvius, when a bishop, assisting at the betrothal of the Emperor Frederick III. with Eleonora infanta of Portugal. This beautiful design, of whose authenticity there is no doubt, was executed for the frescoes by Pinturicchio in the library of the cathedral of Siena.

The *P. Bracceschi* has a collection of Etruscan sepulchral urns, described by Prof. Vermiglioli; and some pictures, among which are Sta. Barbara by *Domenichino;* a St. Francis on copper by *Cigoli;* the Angelo Custode by *Cav. d'Arpino,* &c.

The *P. Camilletti* has an allegorical picture illustrating the "Vanitas Vanitarum," as inscribed upon it, by *Baroccio;* a head of a young man by *Pietro da Cortona;* a St. John Baptist attributed to *Caravaggio.*

Opposite to this (No. 18, Via Deliziosa) is the house of *Perugino.* On one of the inner walls was a fresco of St. Christopher by the great artist, painted, it is said, as a compliment to his father, who bore the name; it was removed some years ago, having been transferred to canvas previously.

The *P. Cenci* contains the Seasons, by *Pietro da Cortona;* a Bacchus; a Madonna and Child, by the same; a Holy Family, by *Perino del Vaga;* Leda and the Swan, by the same; an Infant Saviour with angels, by *Domenichino;* St. Helena, by *Innocenzo da Imola;* St. Francis, by *Guido.*

The *P. Cesarei* has 2 designs attributed to *Raphael,* one of Christ before Herod, the other Paul preaching at Athens; a pen-and-ink sketch by *Michel Angelo* for the statue of the Saviour in the ch. of the Minerva at Rome; and a design by *Baroccio,* representing the institution of the Eucharist.

The *P. Conestabili-Staffa* has given name to one of the earliest, most beautiful, and best authenticated works of *Raphael,* the Madonna and Child, well known as the "Staffa Madonna." It is a small round picture of exceeding beauty, in which the Virgin is represented reading; the Child likewise looking into the book. Among the other paintings here are a portrait and a Virgin and Child, by *Pinturicchio;* 4 octagonal pictures representing different characters of heads, 2 of which are copies from Raphael, by *Sassoferrato;* a small picture of the Adoration of the Magi, attributed to *Raphael,* in his early manner. There is also a collection of designs by *Perugino* and *Raphael,* and a cabinet of coins.

The *P. Donini* has a small gallery containing 2 original drawings by *Perugino,* representing the Annunciation, and 2 angels; 2 drawings of the Adoration of the Magi, and St. Michael, attributed to *Raphael.* Among its paintings are a Madonna and Child, with St. Francis and St. Luke, by *Perugino;*

2 on copper, representing the Adoration of the Magi, and the Murder of the Innocents, by *Titian;* a female head by *Baroccio;* &c. &c.

The *P. Monaldi* contains a large picture of Neptune in his chariot, receiving tribute from the Earth, painted by *Guido* for Cardinal Monaldi, when legate of Bologna. The sketch for this picture is also here; several designs by *Guercino*, and 2 paintings by him,—one representing the Saviour led to Judgment, the other the Flagellation.

The *P. Penna* is the most extensive private gallery of Perugia, well arranged, each subject bearing the name of the painter. *Perugino*, a Madonna and Child throned and crowned by 5 angels, between St. Jerome and St. Francis; *School of Fra Bartolommeo*, a Pietà, with 2 Apostles; *Salvator Rosa*, 4 landscapes, and a sketch representing himself in the act of writing to his friend Cav. della Penna; an original letter of Salvator's is preserved behind the sketch; *School of Raphael*, a portrait, supposed to be that of Atalanta Baglioni, and an excellent copy of the Staffa Madonna; *Luca Signorelli*, the Virgin and several Saints.

The *P. Sorbello* has a Madonna and Child, by *Perugino;* a portrait by *Guido;* a St. Anthony Abbot, by *Guido;* a Madonna and Child, copied from Raphael, by *Andrea del Sarto;* a small copy on copper of the Madonna della Seggiola, by *Domenichino*, &c.

The *Library* (Libreria Pubblica) contains upwards of 30,000 volumes, among which are some MSS., a collection of Perugian editions of the 15th century, and a series of Aldines. Among the MSS. are the Stephanus Byzantinus of the 5th century, and the works of St. Augustin with miniatures of the 13th. Among the printed books is the first printed at Perugia, in 1476, the Counsels of Benedetto Capra, a native jurist.

The *Lunatic Asylum* of Perugia has acquired great celebrity throughout Italy. It is beyond the Porta S. Margherita, and contains about 100 inmates, paying a monthly stipend varying from 6 to 15 dollars, several of whom belong to the highest classes of Italian Society. The system of non-restraint, now so universally commended in England and France, is adopted in it, and has been productive of the happiest results.

The fortress, called the *Citadella Paolina*, was begun in 1540, by Paul III., who destroyed one of the finest quarters of the town, and the palaces of the principal citizens, for the purpose. It was designed by *Sangallo*, and finished in 1544 by *Galeasso Alessi*. Its apartments and chapels were decorated with frescoes by Raffaelle del Colle and other artists, but they were destroyed during the political troubles which followed the French invasion. After that time its ditches were filled up and converted into a public promenade, and the citadel itself was converted into a powder magazine. As, however, it still commanded the town without protecting the inhabitants from invasion, it was almost entirely dismantled by the citizens during the political excitement in 1849. The entrance gateway is by Galeasso Alessi; the 2 statues of St. Peter and St. Paul in the first court are by *Scalza*, who was employed with *Mosca* in the ornamental sculpture of the building. The circumstances which led to the construction of this fortress arose out of the salt-tax imposed by Paul III. The pope, careless of concealing his motive, recorded his opinion of the inhabitants in the following haughty inscription, long visible in the court: "Ad coercendam Perusinorum audaciam Paulus III., ædificavit." The first cannon is said to have been introduced in a sack of corn, and local tradition still preserves the record of the jealous feeling with which the Perugians regarded this encroachment on their liberty, in the popular distich—

> "Giacchè così vuole il diavolo
> Evviva Papa Paolo!"

On the frieze of the first court of the citadel is an inscription recording the circumstances of its erection, but in terms more moderate than those of the pope. The beautiful view over the valley of the Tiber and the distant Umbrian Apennines from the castle terrace will fully repay the fatigue of the ascent.

There is a good club, the *Casino letterario*, at Perugia, where newspapers and reviews are taken in, and to which strangers are admitted on proper introduction.

The *Fairs* of Perugia, well known throughout Italy, take place twice in the year, and are attended by a great concourse of persons from different parts of the States. The first, for cattle, lasts from the 1st to the 14th of August, and to the 22nd of August for merchandise. It is called *La Fiera di Monte Luce*, and is held in the hamlet adjoining the monastery of *Clarisse*, a little way beyond the city walls. The second, called *La Fiera de' Morti*, lasts from the 1st to the 4th of November.

The roads from Perugia to Città di Castello and Gubbio are described under Rte. 94; to Todi and Narni, and thence to Rome, by Pontefelice and the Tiber, under Rte. 95; by the latter, Terni may be reached without making the détour by Foligno and Spoleto; to Città della Pieve, and thence to Chiusi and Siena, under Rte. 96; and to Orvieto, Rte. 97.

Diligences leave Perugia for Arezzo on Mondays and Fridays, at 7 A.M., arriving at 4½ P.M., corresponding with those from the latter place to Florence, which leave Arezzo at 6 A.M. During the summer months a diligence leaves Arezzo at 7 P.M., so that the traveller can reach the Tuscan capital in 24 hours. Fare all the way 33½ pauls. For Chiusi 3 times a week, corresponding with that to Siena, and from the latter to Florence by railway, employing 36 hours, including 2 hours' stoppage at Città della Pieve, and passing the night at Chiusi. For Foligno daily. For Città di Castello and Gubbio 3 times a week. For Todi, Narni, and Pontefelice, 3 times a week.

A new line of Diligences between Perugia and Rome, and upon a much better system, is about to be established (April 1857), to pass by Todi, Narni, Civita Castellana, and along the ancient Via Flaminia, between the latter place and the capital; thus avoiding the *détour* by Foligno and Terni, and from Civita Castellana by Nepi and Baccano: these new conveyances will perform the journey in 24 hours; and it is proposed to set up Diligences in correspondence with them to Arezzo and Florence, thus forming a continued line of public conveyances by this interesting road between the Roman and Tuscan capitals.

Leaving Perugia for Foligno by the road completed in 1843, which passes by the Benedictine monastery of S. Pietro, we soon descend into the valley of the Tiber. This new road is much better laid down, but is 1½ m. longer than the old one, which led into the plain by a steep descent of 3 m. The views which it commands, bounded by the picturesque outline of the mountains behind Assisi, is extremely beautiful. On the line of the new road, about 1 m. before reaching the Ponte di S. Giovanni, a peasant discovered, in 1840, an Etruscan tomb in what has since proved to be the ancient Necropolis of Perugia, which has been described in our account of the antiquities of Perugia; passers-by interested in Etruscan antiquities should not fail to visit it, as well as the collections in the villa of Count Baglioni at the foot of the hill. (See p. 244.) At the Tiber we reach the boundary of ancient Etruria, and, crossing it by a bridge of 5 arches, called Ponte di S. Giovanni, enter ancient *Umbria*. This will very probably be the first spot where the classical traveller may have seen the "yellow Tiber."

> "Hunc inter fluvio Tiberinus amœno,
> Vorticibus rapidis, et multa flavus arena,
> In mare prorumpit." *Æn.*, vii. 31.

This celebrated river rises under Monte Coronaro, just within the Tuscan frontier, below the village of Le Balze, near where the Savio and the Marecchia, flowing towards the Adriatic in an opposite direction, likewise have their origin. According to Calindri, its course from its source to the sea is 249 m. in length, during which it is said to receive no less than 40 tributary streams.

At Ponte San Giovanni the river is not broad; it has been dammed up for the purpose of turning several mills, which add in some measure to the picturesque character of the landscape. The beds of sandstone (pietra

serena) are here seen dipping towards the S.W. in the bed of the Tiber. Further on the road crosses the Jescio and the Chiascio torrents at their junction. A cross road of about 3 m. from this point will enable the pedestrian to reach Assisi in an hour. The village of Bastia, ½ m. beyond this spot, has in the choir of its ch. an altarpiece composed of several small pictures by *Niccolò Alunno*, with the date 1499. This village, as well as the surrounding district, suffered very severely from earthquakes in 1853. Passing from thence over a fertile plain, we reach, at the distance of about 10 m. from Perugia, the post-station of

1 Sta. Maria degli Angeli. An additional horse is required by the tariff for carriages with 3 horses, and 2 for carriages with 4 or 6 horses, from here to Perugia, but not *vice versâ*.

This station takes its name from the magnificent ch. of Sta. Maria degli Angeli, built from the designs of Vignola, to enclose the small Gothic chapel in which St. Francis laid the foundation of his order. During the earthquake of 1832 the ch. was almost wholly ruined, the tower was thrown down, the roof rent, and many of its columns gave way. The cupola, which had long been celebrated for the boldness of its design, was not materially damaged, and under it still remains undisturbed the original cell and the little chapel of St. Francis. The nave and choir, which were destroyed, have been rebuilt. The ch. is remarkable for a very large fresco of the Vision of St. Francis, painted in 1829 by *Overbeck*. The *Stanza di S. Francesco* is also celebrated for its frescoes of the Companions of the Saint, a series of beautiful figures by *Lo Spagna*, now much injured. A chapel attached to the ch., painted in fresco by *Tiberio d' Assisi*, and finished by *Lo Spagna*, represented scenes from the life of St. Francis. There is a good bust of Cardinal Rivarola, by Tenerani, in the *Sagrestia*. Enclosed in the ch. is the modest dwelling in which St. Francis lived, and which is held in great veneration, and much resorted to by pilgrims and devotees on certain festivals.

Excursion to Assisi.

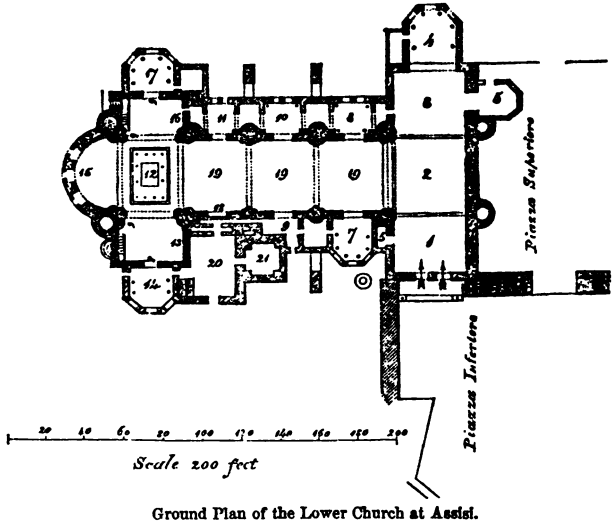
From the Madonna degli Angeli a road branches off to *Assisi*, distant about 1½ m. No traveller who takes an interest in the history of art, who is desirous of tracing the influence which the devotional fervour of St. Francis exercised on the painters of the 14th and 15th centuries, will fail to visit that celebrated sanctuary. To many the distance is not beyond the compass of a walk; but if the *impedimenta* of the travelling carriage be a difficulty, arrangements can be made at Perugia for the excursion; the heavier vehicle may be sent on to Spello or Foligno, and a light one of the country hired to ascend the mountain, or to reach it by the cross and more direct road from the Bridge of San Giovanni; and may afterwards proceed to either of these places by the excellent road which leads to them from Assisi without the necessity of returning to the Madonna degli Angeli. There are no inns, properly speaking, at Assisi. At the foot of the hill is the *Locanda della Palomba*. In the town very clean quarters may be obtained at Amoni's, very civil and attentive people, at the moderate rate of 5 pauls a-day for board and lodging, and with fair treatment (Nov. 1855), which will enable the tourist to explore leisurely the artistic and other curiosities of this most interesting place and its neighbourhood. There are 4 bed-rooms and one decent sitting-room at Amoni's.

Assisi is the sanctuary of early Italian art, and the scene of those triumphs of Giotto to which Dante has given immortality:

"Credette Cimabue nella pintura
Tener lo campo, ed hora ha Giotto il grido,
Sì che la fama di colui è oscura."

Purg., xi. 94.

Surrounded by its battlements and towers, and commanded by its lofty and ruined citadel, with its long line of aqueducts stretching across the mountain, Assisi is one of the most picturesque spots in Italy. Its interest will be increased in the estimation of the Italian scholar by the beautiful description of Dante:—



Ground Plan of the Lower Church at Assisi.

"Intra Tupino e l' acqua, che discende
Dal colle eletto dal beato Ubaldo,
Fertile costa di alto monte pende,
Onde Perugia sente freddo e caldo
Da Porta Sole, e dirieto le piange
Per greve giogo Nocera con Gualdo.
Di quella costa là, dov'ella frange
Più sua rattezza, nacque al mondo un sole,
Come fa questo tal volto di Gange.
Però chi di esso loco fa parole,
Non dica Assesi, che direbbe corto,
Ma Oriente, se proprio dir vuole."
Par., xi. 43.

The Great Convent belongs to the reformed rule of the order of St. Francis, the brethren of which, called Minori Conventuali, were known in England in former times by the name of Black Friars. As they are allowed to possess property, contrary to the general rule of the founder, they are in easy circumstances, and do not live like the other Franciscans by begging: their convent therefore offers an appearance of cleanlinesss and comfort which contrasts with those of the other Franciscan orders. The establishment consists of very extensive cloisters, inhabited by perhaps a greater number of inmates than any other monastic institution at the present day. Founded during the lifetime of the patron saint in the early part of the 13th century (St. Francis was born at Assisi in 1182, and died near it in 1226), the building and churches annexed to it were commenced in 1228, —Father Elias being then the first general of the order—under the direction of an architect brought from Germany, and, as is supposed, sent by the Emperor Frederic II.

The convent has little to interest the traveller in itself. The outer cloister, alone open to ladies, has some paintings of second-rate artists—a series of portraits of the most remarkable men of the order, by *Dono Doni* (1595). There is a good fresco of the Last Supper by the same painter in the small refectory; and one of the same subject by *Solimena* in the larger one. But if the convent has little to detain us, it is quite different with the ch. annexed to it—one of the most remarkable monuments of the middle ages, whether as considered in an architectural point of view, or for paintings which it contains by the greatest masters of the Revival. The churches—for there are two—rest upon massive substructions on the abrupt

side of the hill upon which the town stands, and offer, when seen as approached from Perugia, a very grand and singular appearance. Placed over each other, they had been designated as upper and lower, until of late years, when the discovery of the supposed remains of St. Francis has led to the foundation of a third, below all, to contain his tomb, and which being a mere sepulchral chapel or crypt, we shall retain in our description the ancient designations of upper and lower as formerly given to them.

To enable our readers to follow our review of the works of art contained in them, we have annexed a ground-plan of the lower ch.: the portions of the original edifice that have been preserved are marked in a darker shading, to distinguish them from the subsequent additions. The upper ch., which has undergone little or no alteration since its completion in the middle of the 13th century, corresponds exactly to the parts of the plan in the darker tint, and upon which it rests.

As we have already stated, both these edifices were commenced in 1228; the lower ch. was completed in 4 years, whilst the upper one does not appear to have been finished until 1253, when it was consecrated by Innocent IV. The architect was Jacobus ex Alemannia, called *Jacopo di Alemannia* by the Italians, and *Lapo* by the early Tuscan writers, and by them confounded, and especially by Vasari, with Lapo di Cambio, the father of Arnolfo, the great architect of the cathedral of Florence. To Jacopo was attached a brother of the order, Fra Filippo da Campello, and to these eminent men we are indebted for this first specimen of the so-called Gothic architecture in Central Italy, although it would be an error to suppose it was the earliest example of that style, since we find traces of it at Subiaco perhaps a couple of centuries before.[1]

The *Upper Ch.*, being the most simple in its details, ought to be the first seen by the visitor. As it is only open for Divine service on certain great festivals (Whitsunday, the Assumption, the Feast of St. Francis, &c.), it can only be entered through the lower one, on application at the Sacristy. The form is that of a Latin cross, consisting of a single nave, ornamented with Gothic pilasters, and divided off into 4 bays, in each of which is a fine lancet window; of a transept; and of a tribune or apse. The whole length is 225 ft., the width of the nave 36, and its height 60. The W. front on the Piazza is very elegant, with a fine pointed gable, having a richly-worked wheel-window over the portal, which is approached by a flight of steps, from which two fine Gothic entrances open into the sacred edifice. The roof of the nave is divided into 5 compartments, two of which are covered with golden stars on an ultramarine ground, and 3 with frescoes by Cimabue, the whole remarkably well preserved after nearly 600 years. The walls of the nave are also covered with frescoes. Those below the gallery, forming the lower range, in 28 compartments, were painted by *Giotto* about the year 1298, and represent events in the life of St. Francis; the upper range, and those between the windows, by *Cimabue*, towards 1280, and consist of a series of subjects from the Old and New Testaments, embracing from the Creation of Adam and Eve to the Crucifixion of our Saviour. The transept has a chapel at each end, which offer nothing remarkable, whilst the walls of the transept itself, as well as the roof, are covered with frescoes by *Giunta da Pisa*, painted about the year 1252, most of which have been destroyed by damp and time. The choir or space behind the high altar is remarkable for its 102 wooden stalls, admirably carved, and ornamented with intarsia-work, by *Domenico da S. Severino*, in the middle of the 15th century. The papal throne, in red marble of Assisi, is attributed to the Florentine sculptor *Fuccio*, and was erected by Pope Gregory IX. The construction of the vault of the nave and transepts is very remarkable, and well worthy, for its masonry and car-

1 One of the earliest *true* Gothic edifices in Italy is probably the ch. of San Andrea at Vercelli, begun in 1219. (See *Handbook of N. Italy*, Rte. 2.)

pentry, of a detailed examination by the professional architect.

The *Lower Ch.*, which is that in which Divine service is performed, and consequently always open, offers a singular contrast, in its low, gloomy, and crypt-like appearance, with the upper one. The entrance to it is by a side-door on a lower terrace, opening into an elongated vestibule (1, 2, 3[1]) at right angles with the direction of the original building. This vestibule is more than 2 centuries posterior in date to the ch. built by Jacopo, having been added to it in 1487, when most of the side-chapels were also erected. There are some paintings and monuments here worthy of notice. The small chapel of St. Sebastian (5), on the l., is painted by *Sermei* and *Giorgetti*. The walls have several works by the same artists, representing the Crucifixion, the Nativity, and the Glorification of St. Francis; and on the vault the Almighty surrounded by Angels, by *Martelli*. Opposite the entrance, and at the extremity of this vestibule, is the chapel of the Crucifixion (4), erected by Cardinal Albornoz, whose grave is close to it. It is painted by *Buffalmacco* and *Pace di Faenza*. The smaller chapel near it of S. Antonio Abbate (5) is by the latter. There are some interesting tombs here against the wall on the rt., the first bearing the arms of the Cerchi family, of Florence, over which has been placed a vase in porphyry, which, if we are to believe the story of the friars, was presented to their ch. by Ecuba di Lusignan, Queen of Cyprus, filled with ultramarine, so largely used in its early decorations. Beyond this is a very fine mausoleum, attributed to *Fuccio*. Considerable uncertainty existed as to the personage whose remains it encloses, as there is no inscription—some believing it to be that of John of Brienne, King of Jerusalem, who entered the order of St. Francis in 1237; others of Ecuba di Lusignan, Queen of Cyprus, who died in 1243. In the chapel of S. Antonio is an urn with an inscription in Latin hexameters to members of the Basca family, Dukes of Spoleto. Entering the nave, the walls surmounting the massive pilasters on either side are covered with paintings; those on the l., in the early Italo-Greek style, represent events from the life of our Saviour, and are probably the most ancient at Assisi; those on the opposite wall, from the life of St. Francis, are supposed to have been painted by *Mino da Torrita*, in the style of Guido da Siena; they are now nearly effaced.

Commencing our examination of the lower ch. on the rt. as we enter from the vestibule, the first chapel (8), dedicated to S. Louis of France, has an altarpiece by *Lo Spagna*. The frescoes of the Preaching and Martyrdom of St. Stephen on the side-walls are by *Dono Doni* (1560). The beautiful groups of Prophets and Sibyls on the vault, by *Andrea del Ingegno*, of Assisi, were so much admired by Raphael that he imitated them in those he executed in the ch. of Santa Maria della Pace at Rome. The frescoes in the next chapel (10), of S. Antonio of Padua, were by *Giottino*, but of which scarcely a trace remains; those which have replaced them are by *Sermei* and *Marianelli*. The chapel of La Maddalena (11) is ornamented with frescoes by *Buffalmacco* (1320), relative to the life of the saint, as well as the 12 saints on the arch. We now enter the S. transept, the walls and roof of which are covered with works of *Taddeo Gaddi* and *Giovanni da Milano*. At the small altar of the Conception (16) is an Annunciation by *Puccio Capanna*, a pupil of Giotto's, and a fragment of a Madonna by *Cimabue*. The chapel of the Holy Sacrament, at the S. end of this transept, is painted chiefly by *Giottino*, representing the 12 Apostles, higher up histories from the life of St. Nicholas, and on the vault various saints. The 6 figures of saints at the neighbouring altar of Sta. Elizabetta are attributed to *Simone Memmi*.

The high altar (12) stands over where the remains of St. Francis lay; between the choir and the nave 4 triangular spaces of the vault of the transept above contain some of the finest frescoes of *Giotto*, representing the principal virtues of St. Francis—Po-

[1] The numbers correspond to those on the annexed ground-plan of the lower church.

verty, Chastity, Obedience—and his Glorification. The 1st virtue, Poverty, is represented as a woman standing among thorns, whom Christ gives in marriage to St. Francis. In the 2nd, Chastity, as a young female sitting in a strong fortress, to which St. Francis is leading several monks, &c. In the 3rd, Obedience is represented with a yoke, but wrapped up in allegorical emblems which it is difficult to understand the meaning of. In the 4th, St. Francis is seated on a throne holding the cross and the rules of his order, while hosts of angels sing his praises.[1]

The table of the high altar rests upon 21 Gothic columns, and consists of a marble slab brought from Constantinople at the period of the consecration of the church. A gradino of marble divides it into two altars, one towards the nave, the other towards the choir. The tabernacle which surmounts the ciborium was designed by *Giulio Dante* of Perugia, a pupil of A. di Sangallo's, in the 16th century. The choir has the remains of a glory painted by *Giottino*.

Returning to the N. transept, the frescoes which are upon its walls are chiefly by *Puccio Capanna*, a scholar of Giotto's; they represent the Last Supper, the Capture of Christ, the Flagellation, and Christ bearing the Cross; on the wall are the Deposition, the Entombment, the Resurrection, and St. Francis receiving the Stigmata. The small altar of St. John the Evangelist, called also *delle Reliquie* (13), conceals in a great measure the fine fresco of the Crucifixion, by *Pietro Cavallini*, the pupil of Giotto, admired by Michel Angelo. It was painted for Walter de Brienne, Duke of Athens, during his temporary elevation as captain of the Florentine republic, in 1342. It is the finest work extant by this master; the afflicted angels in the upper part of the composition, and the groups of horsemen, soldiers, &c., in the lower portion, are full of expression and feeling. The portrait of Cavallini, with a cap on his head and his hands clasped in adoration, is seen below. The personage riding on a mule covered with golden trappings is said to be Walter de Brienne himself. At the end of this transept is the chapel of San Bonaventura di Potenza and San Dego (14), which is only remarkable for its window with some good coloured glass. Through it is the entrance to the *Sacristy* (20, 21), which consists of two halls: the outer one has some paintings of *Sermei*; the inner one several handsome presses of the 17th cent., in which were preserved the treasures of the ch. prior to their dispersion in 1797. Among other objects contained in the fine Reliquiario here are the veil of the Virgin, a Benediction of St. Francis in his own writing, and the copy of the rules of his order as approved by Honorius III., which the saint always carried about him. Over the door is the portrait of St. Francis, by *Giunta da Pisa*, painted soon after the death of the saint. Returning into the ch., and following the l. side of the nave, at its eastern extremity is the pulpit (18), with a Coronation of the Virgin, attributed to *Fra Martino*, a pupil of Simone Memmi; and at the neighbouring altar of S. Stanislas (9) a Crucifixion by *Taddeo Gaddi*, or *Giottino*. The fresco of S. Francis receiving the Stigmata, under the music gallery, is by *Giotto*. The last chapel on the N. side of the nave, dedicated to San Martino (7), is covered with paintings by *Simone Memmi*, representing events in the life of that saint.

The painted glass in the windows of the lower ch. was executed by *Angeletto* and *Pietro da Gubbio*, and *Bonino di Assisi*; that in the upper ch. at a much earlier period, probably contemporaneously with the building itself, and was restored

[1] Signori Ciferri and Mercurij, two eminent Roman artists, have for some years been engaged in preparing elaborate drawings of all the frescoes in the two churches of Assisi, and which are now in course of being published by means of photography, under the patronage of Pius IX., and with the assistance of the Roman government: the specimens we have seen are extremely beautiful in execution and effect. The series will form upwards of 50 sheets, viz. of Giotto's 36, of Cimabue's 4, and of *Giunta da Pisa, Pietro Cavallini*, and of the pupils of *Giotto, S. Memmi*, &c., 12 to 15; they may be procured at the Societa Artistica in Assisi, at Cuccioni's printshop in Rome, or at Goodban's in Florence.

by *Fra Francesco di Terra Nova* and by *Ludovico da Udine*, in 1476 and 1485.

The sepulchral crypt, which is entered by a double flight of steps from the lower ch., was excavated in the rock on which the latter stands, and round the place where the remains of St. Francis were discovered in a rude stone sarcophagus in 1818. The place of these relics had been forgotten, although the site where they might be looked for was accurately pointed out by Vasari in his Life of Arnolfo di Lapo. However, once found, and their identity, which was doubted, had been decided by a Commission of Cardinals and Prelates, it was determined to erect a magnificent crypt round them. It is in the form of a Greek cross, 63 ft. long in each of its branches, which extend under the nave and transepts of the ch. above, having in the centre a handsome urn in bronze, to which the bones of the saint were transferred, and let into the hollow in the rock where they originally lay, and which has been preserved in this gorgeous modern edifice. The architecture of the crypt is Doric, and entirely out of keeping with the style of the two older churches; the general look is far too modern for so remarkable a tomb.

Considerable speculation has been excited in regard to the spot where the Ghibeline general Guido da Montefeltro was buried. Some doubt, indeed, exists whether the body was not removed from Assisi by his son Federigo. After a brilliant career of military glory in the 13th century, this celebrated captain, charmed by the enthusiasm of St. Francis, retired to Assisi and assumed the habit of the new order. From this seclusion he was summoned to Anagni by Boniface VIII., who was so anxious to have the advantage of his counsels during his contests with the Colonnas, that he promised him plenary indulgence if he would assist in reducing Palestrina, the feudal stronghold of that noble family. Guido stipulated for a more express absolution for any crime he might commit in giving this advice, and then suggested the perfidious policy of promising much and performing little:—

"Lunga promessa con lo attender corto."
Inf. xxvii.

Guido retired again to this convent, where he died in 1298. Dante has punished him for this perfidy by putting him in the Inferno, because his absolution preceded his penitence, and was therefore null.

The ch. of *Sta. Chiara*, built by Fra Filippo da Campello, in 1253, a few years only after the death of the saint, still retains its fine wheel-window; but the greater part of the ancient ch., which was in the Gothic of the 13th century, and painted by Giotto, has been replaced by modern restorations. It has an interest as containing the body of Sta. Chiara, the first abbess of the order which bears her name, the maiden whom the enthusiasm of St. Francis induced to renounce her family and her wealth, and whose hair he cut off with his own hand. She is buried under the high altar. The side wings still retain some frescoes relative to the life of the Saint, attributed to *Giotto*, but with more probability by Giottino.

The *Cathedral*, dedicated to St. Rufinus, its first bishop, dates from the early part of the 12th century, and its crypt from 1028; it was modernised by Galeasso Alessi in the 16th, but retains its Gothic front. An ancient marble sarcophagus serves as the high altar.

The ch. called the *Chiesa Nuova* occupies the site of the house in which St. Francis was born. The apartment is still shown in which his father confined him under the belief that his devotion and his charities were acts of madness.

In the Piazza is the fine portico of the ancient *Temple of Minerva*; it consists of 6 fluted columns of travertine and a pediment, beneath which some fragments of ancient sculpture and Roman inscriptions have been collected for preservation. The ruin has been attached to a ch. to which it has given the name of Sta. Maria della Minerva.

The chapel of the confraternità of *Sta. Caterina* has some traces of paintings on the outside by *Martinelli* (1422),

and in the interior by *Matteo da Gualdo* (1468) and *Pietro da Fuligno.*

On the outside of the ancient *Ospedale de' Pelegrini* is a fresco by *Ottaviano Nelli.*

The Ch. of *S. Pietro* deserves notice for the 3 wheel-windows of its original Gothic façades.

At the Convent of *S. Damiano* are preserved some relics of Sta. Chiara; within its walls she is said to have performed many of her miracles. In the dormitory is a door, now walled up, where she repulsed the Saracens, who were on the point of scaling the convent.

Assisi was the birthplace of Metastasio. It has been the seat of a bishop since A.D. 240. The population by the last census was 4286, of which a large proportion belong to the Church and monastic establishments.

The great fair of Assisi begins on the 21st July and ends on the 1st August, during which time the indulgences granted draw people from all parts of Catholic Europe. Another fair takes place on the 4th October, at the festival of St. Francis.

Assisi has some celebrity for its manufactory of needles and files.

The high mountain behind Assisi is the *Monte Subasio,* 3620 feet above the level of the sea; in one of the ravines descending from it is the Sanctuary delle Carceri, where St. Francis retired for his devotions.

A new and excellent branch-road leads from Assisi into the post-route, half way between St. Maria degli Angeli and Spello. The distance to Foligno is about 8 m. Travellers from Rome to Florence should make at Foligno the arrangements recommended in a previous page for visiting Assisi. They may thus diverge from the high road 4 m. beyond Spello, and rejoin their travelling carriage at Gli Angeli.

A red limestone, used as marble in many of the churches of Assisi, is found in this part of the Apennines; it contains ammonites and other fossils of our English oolitic rocks, and is identical with that of Cesi, Terni, Palombara, and of the S. declivities of the Alps in Lombardy, Italian Tyrol, &c.

Leaving Sta. Maria degli Angeli, the road traverses the plain to Foligno, passing on the l. hand the ancient town of *Spello,* with 2600 Inhab. (the Colonia Julia Hispellum of the Romans), built on a projecting spur of the red limestone. The road passes at the foot of the town. By the side of an ancient gate, before arriving at the modern entrance, is an inscription recording the fabulous exploits of Orlando. The Roman gate, surmounted by 3 figures, a female in the centre, and a Senatorial on either side, is well preserved, and is still called the Porta Veneris. The streets of Spello are very narrow and irregular, and are mostly paved with brick. The Gothic Collegiate ch. of S. M. Maggiore contains 2 companion frescoes by *Perugino,* a Pietà, with his name and the date 1521, and the Madonna and Child with 2 saints. In the chapel of the Holy Sacrament, on the l., formerly belonging to the Baglioni family, are the 3 large frescoes by *Pinturicchio,* painted in 1501, and amongst his finest works, representing the Annunciation, a very beautiful painting, with the painter's portrait and his name; the Nativity, with various incidents, such as the approach of the Magi, and a fine landscape; Christ disputing with the Doctors, a series of fine groups with highly finished heads, one of which is that of Troilo Baglioni, the Prior of the ch., at whose expense it was painted. On the rt. of the entrance to the ch. is a Roman tomb with bas-reliefs of an equestrian figure and an inscription; it is now used as a vase for holy water. The ch. of *S. Francesco,* consecrated by Gregory IX. in 1228, contains a large altarpiece by *Pinturicchio* (1508), representing the Madonna and Child enthroned, with several saints in adoration, and St. John at the foot of the throne writing the "Ecce Agnus" on the ribbon of his cross: a charming composition; the St. John has been attributed to Raphael. A highly interesting letter from Gentile Baglioni, Bishop of Orvieto, to the painter, has been introduced under the throne. Among the antiquities of Spello, a house still bears the name of the "Casa di Properzio," and gives name to the street: even the tomb of the poet is shown on the lower story, so deter-

mined are the inhabitants to claim him as their own, although he tells us himself that he was born at the neighbouring town of Mevania. In the plain, near the roadside, are traces of an *amphitheatre*, and there are some remains of an arch in the Via dell' Arco, with the inscription R. DIVI; it is supposed to have been dedicated to the emperor Marcus Opilius Macrinus; and remains of another arch leading to the monastery at the top of the town. Some Roman inscriptions are built into the wall of the ch. of S. Lorenzo. At the highest point of the town is a convenient balcony or terrace; it commands the whole plain of the Clitumnus, the town of Foligno, the upper valley of the Tiber, the city of Perugia, the ecclesiastical buildings of Assisi, and the tertiary chain separated from that on which Perugia stands by the valley through which the Tiber winds its way into the plain.

Before entering Foligno the river Topino is crossed.

1 FOLIGNO (*Inns:* the Aquila d'Oro (Antica Posta), "a very good and comfortable hotel"—*Lord S.*, 1855; la Posta, improved), the ancient Fulginium, a place of some importance as the head of a confederacy of Umbrian cities. During the middle ages it long maintained its independence, but was at last reduced by its more powerful neighbours; in 1439 it was incorporated with the States of the Church. It is an active and industrious episcopal town of 13,117 Inhab., and has a high reputation throughout the Papal States for its cattle, its manufactures of woollens and of wax candles. Foligno and the neighbouring towns were subject to frequent earthquakes for many years prior to 1831, and it was a rare occurrence that 3 months passed without one. In 1831, however, they lost this desultory and occasional character, and a violent series of shocks occurred which spread devastation and misery throughout the province. The first, fortunately, took place in the daytime, and did little injury, but the 2nd overthrew several edifices, by the fall of which upwards of 70 persons lost their lives in Foligno and Spello. From 1831 the town remained free from their visitations until October 1839, when some undulatory shocks were felt, but fortunately without such serious consequences as attended those of 1831, and they have been felt again in 1853 and 1854. It is remarkable that the towns which suffered most from these convulsions are on alluvial deposits, while those on the solid calcareous rock, as Spoleto, Assisi, and Perugia, suffered comparatively little.

Foligno, like many of the smaller Italian cities, had also its School of Painting, its most celebrated master being *Nicolo Alunno* or *da Foligno*; *Pietro Mesastris*, his scholars, usually known as *Pietro da Foligno*, *Liberatore*, and *Cagni*: *Bartolommeo della Croce* appears still earlier, having painted a picture for the Trinci family in 1430, now in the ch. of *San Salvatore*. Frescoes of earlier artists still of this school exist in the ch. of *San Giovanni Decollato* and in some Maestas: *Liberatore* has left frescoes in the small chapel of the Madonna della Fiamingha, about half a mile from the town on the road to Perugia. Of *Pietro da Foligno* there are several Maestas in the town, especially those over the door of the Convent of San Francesco (1499) and over the entrance to the ch. of *Santa Lucia* (1471). The many Maestas which may be seen all about Foligno, some of which are very beautiful, are by the pupils of Nicolo and Pietro.

The *Cathedral*, dedicated to St. Felicianus, has preserved its Gothic front and pointed doorway of the 15th century, with the 2 lions of red marble; the interior has been modernised, and has a Baldacchino of gilt wood and bronze, in imitation of that in St. Peter's at Rome. The ch. of the Convent of Sant' Anna or delle Contesse, with a cupola by Bramante, was celebrated in former days for the picture by Raphael called the "Madonna di Foligno," and now one of the treasures of the Pinacoteca of the Vatican. The ch. contains a Madonna, said to be by *Perugino* (?), and a picture attributed to *Lodovico Caracci*, our Saviour discovering himself to his disciples by the breaking of bread. The ch. of *S. Niccolò* preserves a beautiful altarpiece by *Niccolò Alunno*,

which was taken to Paris, and another altarpiece attributed to the same, but more probably by *Pietro.*

The ch. of *La Nunziatella* contains a good fresco by *Pietro Perugino,* unfortunately much injured, representing the Baptism of Our Lord—the angels are exceedingly beautiful; and an angel on panel, also attributed to Perugino. The ch. of *San Domenico* is of fine proportions; the walls, once entirely covered with frescoes, are now whitewashed over. In *Santa Maria infra Portus,* a very ancient church, the old frescoes of the 14th and 15th centuries have been repainted: in the chapel in which St. Peter and St. Paul are alleged to have said mass are remains of some very early painting, possibly of the 9th or 10th century.

The Palazzo del Governo has an ancient chapel, painted in fresco for the Trinci family by *Ottaviano Nelli,* an interesting monument of Art history. The Virgin is represented on the four sides in various compartments.

The Palazzo Comunale is a fine modern edifice in the Ionic style.

The Corso, called the Canopia, affords an agreeable walk along the ancient walls of the town.

4 m. W. of Foligno, between the Topino and the Timia, is *Bevagna,* which retains almost unchanged its ancient name Mevania, celebrated by the Latin poets for the richness of its pastures, and still famous for its fine breed of cattle. "Strabo mentions Mevania as one of the most considerable towns of Umbria. Here Vitellius took post as if determined to make a last stand for the empire against Vespasian, but soon after withdrew his forces. This city is further memorable as the birthplace of Propertius, a fact of which he himself informs us."—*Dr. Cramer.*

A good road of 6 m. leads from Foligno to Montefalco, a very picturesque town upon a hill, and a cross-road from Montefalco to Trevi, but scarcely practicable for carriages. At Montefalco are some churches celebrated for their paintings.

Ch. of San Francesoo, once entirely painted in fresoo, still has many remains of early art; the choir is covered with frescoes representing the life of St: Francis, by *Benozzo Gozzoli,* signed and dated 1452: beneath are a series of portraits of several personages of the Order, and under the window 3 of Dante, Petrarch, and Benozzo himself, or according to some of Giotto. These paintings are interesting as early specimens of Benozzo's style, but are inferior to his later works at S. Gemignano and Pisa. The first altarpiece on rt. on entering the ch. was also painted by *Benozzo* in 1452: it represents the Virgin and Child with Saints; on either side are histories from the life of St. Jerome; the vault and arch are probably painted by *Pietro di Foligno.* The next chapel has frescoes relative to San Bernardino, dated 1451, probably by the school of *Matteo di Gualdo.* In the 5th chapel is a picture of the Madonna del Socorso, by *Ottaviano Nelli.* On the l. of the entrance is a *Presepio,* of the school of Perugino, probably by *Tiberio di Assisi.* In the first chapel on l. is a good Virgin enthroned, with 2 Saints, by the same painter, dated 1570. The frescoes of the Miracles of St. Anthony in the next chapel have been destroyed by repainting.

Ch. of l'Illuminata: the interior has been painted in fresco by the pupils of *Perugino* and by *Pietro di Foligno;* the part that remains undestroyed by repainting shows how beautiful this ch. must have been.

Ch. of S. Leonardo has over the high altar a picture of the Virgin and Child with Saints, dated 1515, by a native artist, *Francesco Melenzi di Montefalco.*

Ch. of San Fortunato, about a mile beyond the walls, on the road to Trevi. Although a great part of this ch. appears to have been painted by *Benozzo Gozzoli,* only one fragment now remains representing the Virgin and Child with an Angel, and the name of the painter, with the date (1450). In the choir is a painting by *Melenzo,* dated 1498. In the cloisters, a chapel entirely painted by *Tiberio di Assisi;* the subjects the same as in the chapel at Gli Angeli.

Montefalco rises picturesquely in the midst of a fertile plain; the views from it are beautiful.

The road from Perugia falls into the

Via Flaminia at Foligno (Rte. 89). Another excellent road leads to Ancona, by Tolentino, Macerata, and Loreto, with branches to Camerino and Fabriano (Rte. 88); a third by the Furlo Pass to Fano (Rte. 89); and a fourth to Todi and Narni by Bevagna, following the ancient line of the Via Flaminia.

On leaving Foligno for Rome, passing S. Eraclio, the road runs through the vale of the Clitumnus, "the fame of which is united by the poetry of Virgil with the triumphs of Rome and the Capitol itself:"—

"Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa deûm duxere triumphos."
Georg., ii. 146.

About midway between Foligno and Le Vene, picturesquely placed on a mountain on the l., is the town of *Trevi*, the Trebia of Pliny (1164 Inhab..) In its ch. of *La Madonna delle Lagrime* is a large and admirably-preserved fresco by Perugino; it represents the Adoration of the Magi, contains several figures of life size, and bears the painter's name.

In the ch. of *San Martino*, outside the gate, in the highest part of the town, is a Virgin and Child (in a lunette), a beautiful work of *Tiberio d'Assisi*; the picture over the high altar is by *Lo Spagna*, as well as the ornaments around it—all very fine. In one of the side chapels is a beautiful fresco by the same master, dated 1511. The ch. of *S. Emiliano* is an interesting old edifice.

Shortly before arriving at Le Vene, on the rt., is the small ancient temple supposed to be the one described by Pliny as dedicated to the river-god Clitumnus. The road passes at the back of the edifice, which travellers will do well to bear in mind, as they may otherwise miss noticing it. The river which rises near it is still called by the peasantry the *Cliturno* and *Clitumno*. There are, however, some points connected with the authenticity of the temple which require to be noticed. The temple itself is described by Pliny as being an ancient edifice in his day; and antiquaries and architects agree in regarding the present building as more modern, bearing evidence of the corruption of art, and probably not more ancient than the time of Constantine. The representation of Christian emblems, such as bunches of grapes and the cross on the façade, do not appear more recent than the rest of the building. Sir John Hobhouse has endeavoured to meet some of the objections by showing that, when the temple was converted into a chapel, the interior was modernised. "The temple," says a good authority on such points, "can hardly be that structure which the younger Pliny describes as ancient even in his time; for, instead of columns bescratched with the nonsense of an album, here are columns coupled in the middle of the front with those on the antes, a thing not found in any classical antiquity; here are spiral columns, which, so far from being characters of early art, are corruptions of its decline."—*Forsyth.*

In spite of these difficulties, the existing building may be considered at least to mark the site of the temple of the time of Pliny; and English travellers will doubtless give due weight to the tradition which has been accepted and celebrated by Dryden, Addison, and Byron. The temple is now used as a chapel dedicated to S. Salvatore.

"But thou, Clitumnus! in thy sweetest wave
Of the most living crystal that was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters—
A mirror and a bath for Beauty's youngest daughters!

And on thy happy shore a Temple still,
Of small and delicate proportion keeps
Upon a mild declivity of hill
Its memory of thee; beneath it sweeps
Thy current's calmness; oft from out it leaps
The finny darter with the glittering scales,
Who dwells and revels in thy glassy deeps;
While, chance, some scatter'd water-lily sails
Down where the shallower wave still tells its bubbling tales." *Childe Harold.*

1 *Le Vene* (a name derived from the neighbouring fountains), a post-house. Close to this spot is the source

of the Clitumnus; it issues in one body from the Secondary limestone as an abundant and perennial stream of pure crystal water. About half way to Spoleto, in the hamlet of *S. Giacomo*, is a ch. containing in the tribune some good frescoes by *Lo Spagna*, dated 1526. Below is the portrait of the Saint and 2 of his miracles; above, the Coronation of the Madonna. The chapel on the rt. has been repainted, but all the rest is admirably preserved. On the l. S. Sebastian, S. Roch, S. Fabian, with Virgin and Saints and Angels above (1527).

The approach to Spoleto is extremely beautiful. It "offers a rich promise of enjoyment to the seeker after the picturesque, in its towers, castles, and forest background; and few places afford so many grand and beautiful objects for the sketchbook; its old fortress, and its vast aqueduct, one of the loftiest known, spanning a ravine in which it is a singularly fine object when seen from the various heights, make up, with the beautiful country around them, some of the very finest landscapes in nature." —*Brockedon.*

1 SPOLETO (*Inns:* the Albergo Nuovo, a new house kept by Mancini; la Posta, said to be improved, but charges complained of). This ancient city is the capital of a province embracing a superficial extent of 885 sq. m., and a population of 134,940. The city itself contains 11,170 Inhab. It is the seat of an archbishopric for the united dioceses of Spoleto, Bevagna, and Trevi; its bishopric is as ancient as the time of St. Peter, the 1st bishop being St. Brizius, A.D. 50. Spoleto has manufactories of woollen cloth the next in importance in the Papal States to those of Rome.

Spoleto was the *Spoletium* of the Romans, "colonised A.U.C. 512. 25 years afterwards it withstood, according to Livy, the attack of Hannibal, who was on his march through Umbria, after the battle of Thrasimene. This resistance had the effect of checking the advance of the Carthaginian general towards Rome, and compelled him to draw off his forces into Picenum. It should be mentioned, however, that Polybius makes no mention of this attack upon Spoleto, but expressly states that it was not Hannibal's intention to approach Rome at that time, but to lead his army to the sea-coast. Spoletium appears to have ranked high among the municipal cities of Italy, but it suffered severely from proscription in the civil wars of Marius and Sylla."—*Dr. Cramer.*

During the middle ages Spoleto and Benevento were the first 2 Lombard States which established themselves as duchies with a kind of independent sovereignty. While that of Benevento, which set the first example, had spread over half of the present kingdom of Naples, Spoleto included within her territory nearly the whole of Umbria. After the overthrow of the kingdom of the Lombards by Charlemagne, the dukes of Spoleto, like the other petty princes of Italy, became vassals of the empire; but it was not long before they reasserted their independence, and exercised their ancient Lombard rights. When the Countess Matilda had bequeathed to the Holy See, in the reign of Gregory VII., her extensive fiefs of the March of Ancona and the duchy of Spoleto, Spoleto notwithstanding continued to preserve its municipal government, and indeed maintained it so effectually that the popes found it necessary to issue specific decrees for depriving it of its rights. Among the casualties to which its strong position and independent government exposed it in the middle ages, one of the most remarkable was its siege by Frederick Barbarossa; the citizens sallied from their walls and gave him battle, but they fled before the charge of the German cavalry: the town was given up to pillage for 2 days, and a large portion of it was destroyed by fire. During the events which followed the French revolution, and the subsequent invasion of Italy, Spoleto, Perugia, and the other neighbouring towns, were incorporated with the Roman republic.

The *Cathedral*, dedicated to Sta. Maria Assunta, occupies a commanding situation in the higher parts of the town: it dates from the period of its Lombard dukes, and still retains many vestiges of its original pointed architecture. The 5 arches of the façade are supported by ancient columns, in-

troduced, it is said, from the design of Bramante when the edifice was modernised. The frieze is ornamented with griffons and arabesques, and at each extremity is a stone pulpit facing the piazza. Over the portico is a large mosaic, representing the Saviour throned between the Virgin and St. John, and bearing the name of the artist, *Salsernus*, with the date 1207, a work of interest in the history of the revival. The central Gothic window is of painted glass, and bears the symbols of the 4 evangelists. The interior of the cathedral is also interesting, though modernised in 1644 by a cardinal archbishop of the Barberini family. The frescoes of the choir were painted by *Fra Filippo Lippi*, and finished after his death by *Fra Diamante*, his friend, in 1470; they represent the Annunciation, the Nativity, the Death of the Virgin, her Coronation and Assumption, but they have suffered from time and restorations. The winter choir is richly carved, the designs of the wood-work being attributed to *Bramante*, as the picture on panel is to *Lo Spagna*. The chapel on the l. of the choir contains the tomb of this painter, who died here in 1469, from the effects of poison administered by the family of a noble lady, Lucrezia Bieti, whose affections he had won, and whom he had carried off from the convent of Sta. Margherita at Prato. His monument was erected by Lorenzo de' Medici, after an ineffectual attempt to induce the magistrates to allow him to remove the ashes of the painter to Florence: the epitaph was written by Politian. Opposite is a fine monument to one of the Orsini family. The Madonna, by *Annibale Caracci*, has been injured by recent attempts to restore it. The chapel, which now serves as a baptistery, is painted in fresco. There are 4 subjects on the vault—Adam as the beginning (*Origo*), Noah (*Onteritas*), Moses (*Lex Vetus*), Melchisedek (*Origo Novæ Legis*), all in the style of Giulio Romano: the font of travertino has bas-reliefs of the Life of Christ, a fair work: the octagonal baptistery, which is detached from the cathedral and no longer used for its original purpose, contains a fresco, now much injured, attributed to *Pinturicchio*.

The Gothic ch. of *S. Domenico* possesses a fine copy of the Transfiguration of Raphael, which the inhabitants attribute to *Giulio Romano*. The Gothic ch. of *S. Giovanni* has a rich doorway of the 16th century. The collegiate ch. of *S. Pietro*, outside the Roman gate, is worthy of a visit, as an example of Lombard architecture; the front is noticed by Mr. Hope for its great profusion of sculpture.

The *Palazzo Pubblico* contains an interesting fresco by *Lo Spagna*, formerly on one of the inner walls of the citadel, and removed here for better preservation.

The *Piazza della Porta Nuova* has a small Madonna, with a blue veil, in fresco, painted in 1502 by *Crivelli*, a native artist.

The *Citadel* should be visited by every traveller who wishes to enjoy a most extensive view of the country around. Permission is readily granted, on application to the commanding officer. It is a massive building surrounded with a strong rampart, and occupies a picturesque and commanding position, completely overlooking the town: it was built by Theodoric, destroyed during the Gothic war, and repaired by Narses. It was subsequently rebuilt by Cardinal Albornoz, and enlarged by Nicholas V. It is now used as a prison. According to the returns published by the government it will hold 500 prisoners, who are generally persons convicted of homicides and felonies. The view from the walls embraces the whole valley of the Clitumnus, the Apennines from the Pass of Monte Somma to the high peak above S. Angelo in Vado and Città di Castello, the cities of Perugia and Foligno, the churches and convents of Assisi, Spello, Castelfranco, and scores of villages scattered upon the plain. Beneath the more modern foundations of the castle, near the city gate, some remains of polygonal walls are still visible.

The *Aqueduct*, called delle Torre, crossing the deep valley which separates the hill on which the city is built from the opposite mountain, serves both as an aqueduct and a bridge. Calindri

gives the height as 81 mètres (about 266 ft.), and the length as 206 mètres (676 ft.). The aqueduct is supported by a range of 10 very lofty pointed brick arches on stone piers, and is said by the same authority to have been built by Theodelapius, the third duke of Spoleto, in 604. It bears, however, evidence of repairs and additions long subsequent to the Lombard period, and its substructions, and the body of the 9 piers, are perhaps all that can safely be regarded as belonging to the original structure. The water which supplies the town and castle is carried over it by a covered canal from Monte Luco; and at a lower level, but still at a frightful elevation above the bottom of the ravine, is the roadway; there is a wider space with benches in the centre, to allow the passing traveller to enjoy a view of the fine scenery around.

The Roman antiquities of Spoleto consist of the arch through which the principal street is carried, called the *Porta Fuga* and *Porta d'Annibale*, from the tradition that Hannibal was repulsed in his attempt to force it. It is a plain arch, with a device of the middle ages, representing a lion devouring a lamb. Some of the churches present remains of Roman temples; that of the *Crocifisso* outside the town preserves part of the walls and the columns of a temple, supposed to be that of Concord, with the façade of a very early Christian church; in that of *S. Andrea* the fluted marble Corinthian columns are said to have belonged to a temple of Jupiter; and in that of *S. Giuliano* are some fragments of the Temple of Mars. Besides these there are some remains of an ancient theatre, and the ruin still called the Palace of Theodoric. Beyond the city gate a Roman bridge, which had remained buried and unknown for centuries, in consequence of the torrent over which it was erected having changed its bed, was discovered a few years since; but unfortunately the authorities have recently allowed it to be again covered up in constructing the new gate leading to Foligno.

Outside the town are the ancient churches of S. Paolo and S. Bonziano, both completely modernized within, but retaining parts of their interesting ancient façades. In S. Paolo, to be entered from the cloisters, are remains of very old paintings—the Creation of Eve and other Bible histories, probably earlier than the 10th century.

1 m. E. of the town, beyond the aqueduct, picturesquely situated and beautifully wooded, is *Monte Luco*, with its monastery of S. Giuliano, and the ch. of the Madonna delle Grazie, and its numerous hermitages. Monte Luco was made a place of religious pilgrimage by St. Isaac of Syria, A.D. 528, and it has since had celebrity among the monastic establishments of Italy. The road leading to it commands some of the most magnificent scenery of the valley. The monastery dates from the 10th century; but the great attraction of the spot is its beautiful position, and its grove of oaks, which have been protected and preserved by the ancient municipal laws of Spoleto. One of these fine trees is said to be not less than 105 ft. high, and 41 in circumference.

A new carriage-road is now nearly completed from Spoleto to Norcia through a very interesting country.

An additional horse is required by the tariff between Spoleto and La Strettura, both ways.

On leaving Spoleto the road winds at first up the Tessino and then over the steep ascent of the Monte Somma, which rises (at the Pass) to a height of 3738 ft. above the sea. The ascent commands, in fine weather, magnificent views over the valley of the Clitumnus, as far as Foligno and Spello, backed by the ridge of the Apennines. The upper parts of the mountain are covered with oaks, among which are thinly scattered trees of the Abruzzi pine. Lower down, the sides are clothed with small forests of ilex, mixed with arborescent heaths, and lower still with olive-trees. The descent from the summit of the pass to Terni, which is longer and much wilder in its character, at length brings us into the plain of Terni, celebrated in ancient times as one of the most productive in Italy, and still so fertile that the meadows produce several crops in the year, as in the days of Pliny.

1 La Strettura, beyond the pass; a post-station with a miserable *osteria;* 1 m. before reaching it, and higher up, is a large house, called the Casa del Papa, formerly a villa of Leo XII., who built it as his country residence. It has latterly been used as an inn, and is about to be supplied with additional accommodations for travellers. The road from La Strettura to Terni first descends a narrow valley, and then crosses the plain of the Nera for about 3 m. to

1 TERNI (*Inns:* Europa; Isole Britanniche; La Fortuna, good; la Posta). This interesting town, occupying the site of ancient *Interamna*, is one of the most thriving second-rate cities of the Papal States. It has a Pop. of 7833 souls, and has some manufactures of woollen cloth and iron, and several establishments for winding silk from the cocoons. It claims the honour of being the birthplace of Tacitus the historian, and of the emperors Tacitus and Florian. It has been the seat of a bishopric since the year 138.

The *Cathedral*, dedicated to Sta. Maria Assunta, was built from the designs of Bernini. Its high altar is rich in marbles; there is a small collection of ancient inscriptions preserved in it; but there is little in this or the other churches of Terni to require notice.

The *Antiquities* consist of some remains of an amphitheatre in the gardens of the episcopal palace; of a temple in the circular ch. of San Salvatore, called by the local antiquaries the Temple of the Sun; vestiges of another building, called the Temple of Hercules, in the cellars of the college of San Siro; and some remains of baths in the villa Spada. Some Roman inscriptions are also preserved in the Palazzo Pubblico, and in other parts of the town.

The great interest of Terni is derived from the *Caduta delle Marmore*, so celebrated as the "FALLS OF TERNI." They are distant about 5 m. from the town, and the excursion will occupy at least 3 or 4 hours. The charges for conveyance were formerly exorbitant, the service being a monopoly in the hands of the postmaster, granted to him by government: a light carriage for 2 persons hired at the inn cost 5 pauls, each person paying 8 pauls more; so that for a party of 4 the charge was 3 scudi and 7 pauls. More recently travellers have obtained a carriage for 2½ scudi, everything included. The post tariff is 8 pauls for each person if more than 1, and 3 pauls for each carriage; but, if there be only 1 person, he pays 18 pauls and 3 for the carriage, in addition to the buonamano to the postilion of about 5 pauls. The postmaster, however, is not unfrequently ready to reduce these exorbitant charges, especially as donkeys are now to be hired very reasonably. The cicerone expects from 5 to 7 pauls, and the driver 5. *All this should be arranged with the landlord before starting*, to prevent subsequent imposition. By many a cicerone from the inn is considered an unnecessary incumbrance; for the traveller is beset by scores at the Falls, who will be content with a paul or two. The cicerone, however, may be useful in keeping off the beggars who assail the traveller in all parts of the valley; and for an extra fee of 2 pauls he will pay the *custodi*, doorkeepers, &c., and relieve the traveller of all trouble in that respect. Pedestrians may reach the Falls in 1½ h., and ladies who can walk 2 m. to the bottom of the ascent will find donkeys, for 3 pauls, to carry them to the Cascades.

After leaving the town the road, which is that from Terni to Rieti (Rte. 142), for nearly 3 m. ascends the valley of the Nar, as far as Papigno, a small village, where one leading to the bottom of the Falls branches off. The road then ascends the hill, and about ½ a mile from the summit reaches the spot where the Velino dashes over the precipice. There are therefore two points of view—that from above and that from below—seen from the opposite side of the valley. The latter, or the lower view, is by far the best; but travellers should see both, and accordingly should follow the directions of the guides, and go to the upper one first. The bed of the river above the Falls is about 50 feet wide, and the rapidity of the stream is said to be 7 m. an hour. After seeing the Falls from the summit, the next point of view is that afforded by a small

building on a projecting mass of rock, some hundreds of feet above the bottom, and which was erected by Pius VI. for the accommodation of Napoleon. The lower part of the Falls is not visible from this point, but the scene notwithstanding is full of grandeur. A path leads from this building down the valley to a point where the Nar is crossed by a bridge, from which another on the opposite bank will lead the traveller through groves of ilex to the point where he finds himself immediately opposite the cataract. Nothing can surpass the view from this side of the valley, particularly from the little summerhouse on the side of the hill, which commands the whole height of the cascade in all its magnificence. Those travellers who have only time for one view should bear in mind that this is much the finest. There is another from the summit of this hill which shows the Falls in relation to the surrounding country: it embraces the plain of the Velino as far as the mountains behind the Piè di Luco, described in Rte. 142 of *Handbook of S. Italy*.

The Falls of Terni have been so frequently described, that we shall merely add such historical and other facts as may be useful, and quote the beautiful passage from Lord Byron, in whose judgment, "either from above or below, they are worth all the cascades and torrents of Switzerland put together; the Staubach, Reichenbach, Pisse Vache, Fall of Arpenaz, &c., are rills in comparative appearance:"—

"The roar of waters!—from the headlong height
Velino cleaves the wave-worn precipice;
The fall of waters! rapid as the light
The flashing mass foams shaking the abyss;
The hell of waters! where they howl and hiss,
And boil in endless torture; while the sweat
Of their great agony, wrung out from this
Their Phlegethon, curls round the rocks of jet
That gird the gulf around, in pitiless horror set,

And mounts in sprays the skies, and thence again
Returns in an unceasing shower, which round,
With its unemptied cloud of gentle rain,
Is an eternal April to the ground,
Making it all one emerald:—how profound
The gulf! and how the giant element
From rock to rock leaps with delirious bound,
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent

To the broad column which rolls on, and shows
More like the fountain of an infant sea
Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers, which flow gushingly,
With many windings, through the vale:—Look back!
Lo! where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread,—a matchless cataract,

Horribly beautiful! but on the verge,
From side to side, beneath the glittering morn,
An Iris sits, amidst the infernal surge,
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn:
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien."

Childe Harold.

Lord Byron, in a note to these stanzas, remarks the singular circumstance "that 2 of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli."

The formation of this cascade was the work of the Romans. The valley of the Velinus was subject to frequent inundations from the river, which was so charged with calcareous matter that it filled its bed with deposits, and thus subjected the plains of Rieti to constant inundations from the lakes which it traversed at that part of its course. "The drainage of the stagnant waters produced by the occasional overflow of these lakes and of the river was first attempted by Curius Dentatus, the conqueror of the Sabines (B.C. 271). He caused a channel to be made for the Velinus, through which the waters of that river were carried into the Nera over a precipice of several hundred feet. It appears from Cicero and from Tacitus that the draining of the Velinus and Nera not unfrequently gave rise to disputes between the inhabitants of Reate and Interamna."—*Dr. Cramer.*

In these disputes, which happened in the year of Rome 700, Cicero was consulted by the inhabitants of Reate, who erected a statue to him for his services on the occasion. For nearly 15 centuries from its first excavation the Curian channel continued to relieve the valley of its superabundant waters; but in 1400 it was so much obstructed that

the people of Rieti opened a new one, which was followed by inundations in the lower valley and in the plain of Terni. Braccio da Montone, the lord of Perugia, interposed, and had a new channel cut, but it was speedily filled up. From that time to the end of the 16th century the inundations either above or below the Falls gave rise to constant contentions between the two towns; and the celebrated architects Sangallo and Fontana were employed upon the works, but with little success. Fontana adopted the old Roman emissary until he reached the obtuse angle which it made towards the precipice; he then continued the canal in a straight line, so that the waters entered the Nar at right angles. This, added to the contracted state of the Nar at the point of junction, blocked it up with the masses of rock brought down by the Velino, and fresh inundations were the consequence in the valley below. This was not remedied until 1785, when it was found necessary to adopt further measures to protect the landholders of Terni, and a new channel was accordingly cut, by which the Velino is brought into the Nar at an oblique angle, which has obviated the mischief complained of, and secured the effectual drainage of the plain of Rieti.

According to Caliudri, the height of the Falls is 375 mètres, or 1230 English feet; Ricardi, an architect of Terni, who is more likely, as a resident engineer, to have taken greater pains in his measurements, estimates the upper Fall at 50 feet; the second, or the perpendicular Fall, from 500 to 600; and the long sheet of foam which forms the third Fall, extending from the base of the second to the Nar, at 240 feet: making a total height of between 800 and 900 feet.

The road by which travellers who have descended to the lower Fall return to Terni is carried along the beautiful valley of the united rivers through groves of ilex. It passes through the grounds of the Villa Graziani, one of the residences of Queen Caroline when Princess of Wales. The scenery of this valley is exceedingly beautiful. The mountain-sides are covered with timber, among which the ilex, the chestnut, and the olive are conspicuous, while the lower slopes are rich in mulberry plantations and vineyards. Travellers rejoin their carriages at Papigno, to which place they must be sent back after conveying the party to the upper Fall.

From Terni an interesting road of 176 m. proceeds through Rieti, Aquila, Popoli, and Sulmona, direct to Naples (*Handbook for S. Italy*, Rte. 142); and a more direct road of 55 m. to Rome along the Via Salaria (Rte. 98).

From Terni to Rome is 62 m., which may be done in 1 day by post. An excellent road along the rich valley of the Nera brings us to the foot of the hill on which Narni is built.

1 *Narni* (*Inn:* La Campana, very good, kept by Martellotti). Narni is an ancient Umbrian city, situated on a lofty hill commanding a fine view over the valley of the Nar, and an immense extent of fertile and varied country as far as the Apennines. Its old convent towers and castle give it a picturesque appearance from many parts of the neighbouring country, but it is badly built, and its streets are narrow and dirty. It is the Narnia or Nequinum of the Romans, the birthplace of the emperor Nerva, of Pope John XVIII., and of Erasmo da Narni, the celebrated condottiere of the 15th century, surnamed Gattamelata. It is the seat of a bishop, and has a Pop. of 3209 souls. The castle is now used as a prison.

The object of most interest about Narni is the ruined Bridge, which has for ages been regarded as one of the noblest relics of imperial times. The master of the Campana has a light carriage which may be hired to take travellers by the road (about 3 m.), for 8 pauls; but those who are able to do so should walk down the picturesque cliffs to the river. A rugged path of less than 1 m. leads from the town to the point where the Nar enters the deep glen, through which it flows from the plains of Terni to its junction with the Tiber. At the opening of this defile the *Bridge of Augustus*, which formerly joined the lofty hills above the river for the pas-

sage of the Flaminian Way, still spans the stream with its massive ruins. Nothing can be imagined grander in its general effect, or more striking in its details, than this fine ruin, and the scenery by which it is surrounded. The bridge was originally of 3 arches, built of massive blocks of limestone. The foundations of the middle pier seem to have given way, and to have thus produced the fall of the 2 arches on the rt. bank of the river. The arch on the l. bank is still entire: its height is upwards of 60 ft., and the width between the piers is little less than 30. These arches are described by the Roman writers as the highest known. Martial alludes to the bridge in the following passage:—

"Se jam parce mihi, nec abutere Narnia Quincto;
Perpetuo liceat sic tibi ponte frui."

Ep. 92.

The poets gave the Nar at this place the epithet *sulfurea:* its waters are still turbid, and contain a small quantity of sulphuretted hydrogen gas, which may be traced in most of the waters descending from the calcareous mountains of the Apennines. The best point for commanding a fine view of the ruins is the modern bridge, which crosses the river a short distance above them. It presents many picturesque combinations for the sketchbook, particularly where the convent of San Casciano, which forms so beautiful an object in the distance, is seen through the arch on the l. bank. The mass of ruin between the 2 northern piers, which at first sight would be taken for a pier, and is so represented in several drawings, is more probably a fragment of a ruined fortress erected on the bridge in the middle ages. An examination of the structure will show that it had no connexion with the Roman construction.

The *Cathedral* of Narni, dedicated to S. Juvenal, the first bishop of the see, A.D. 369, is of the pointed architecture of the 13th century. It contains a good picture of the saint. The convent of the *Zoccolanti* has one of the finest works of *Lo Spagna*, the Coronation of the Madonna, amid a heavenly choir, while an assemblage of apostles and saints adore the Madonna from below: it is so remarkable both for colouring and composition, that it was long regarded and described as a work of Raphael. A lunette of the Madonna and Saints, in fresco, over the ch.-door, is a good work of the Umbrian school of the 15th century.

Travellers by post from Rome to Florence frequently make Narni their sleeping-place for the first night. They may then reach Terni early enough on the second day to see the falls with comfort, and sleep there, or at Spoleto. On the third day they may reach Perugia, having enough of time to visit Trevi and Assisi on the way.

There is a fair but hilly road from Narni to Perugia through Todi and the Sette Valle (51 m.) (Rte. 95). An additional horse is required between Narni and Otricoli, both ways.

The road from Narni to Civita Castellana is extremely interesting: it here again enters on the Via Flaminia, on which it continues for the two next stages as far as Borghetto. The highly cultivated country on the l., varied with gentle undulations and covered with oaks, forms in itself a scene of great beauty; and near Otricoli, Soracte gives a new feature to the landscape, and continues for the rest of our road to Rome to be a prominent object. From its great height it appears much nearer than it really is, and seems to follow the traveller, so extensive is the circuit which the road makes round it. Before reaching Otricoli the ruins of several ancient tombs are seen on the rt. of the road, marking the line of the Flaminian Way.

1 Otricoli, a village of 505 Inhab., on the site, and retaining nearly the name, of the ancient Ocriculum (Utriculum of the Antonine Itinerary), the first city of Umbria which submitted to Rome. The Inn here is wretched. [At Otricoli we meet with the argillaceous marls of the tertiary beds, full of marine shells, with calcareous gravel-beds resting on them, and forming the upper part of this formation. The first traces of volcanic deposits of the Campagna (tufa) are first seen on descending from Otricoli to the Tiber.]

From Otricoli the road descends rapidly, leaving at some distance on the l. the picturesquely-situated episcopal town of *Magliano*, of 1421 Inhab., on the site of a Roman villa belonging to the ancient family of Manlia. It still bears on its armorial shield the head of Manlius Torquatus. Except the mediæval walls, falling into ruin, there is little to attract the passing traveller to it. Shortly before reaching the village of Borghetto we cross the Tiber by a fine bridge, called the Ponte Felice, built by Augustus and repaired by Sixtus V.; it connected Umbria with Etruria, which we again enter at this spot. The plain on the l. hand is memorable for the gallant manner in which Macdonald, during the retreat of the French, in Dec. 1798, cut his way through the Neapolitan army under Mack. Macdonald's force scarcely numbered 8000 men, while that of his incapable opponent is admitted by Neapolitan authorities to have been three times as large. The skirmishing lasted 7 days, when Macdonald, weary of acting on the defensive, attacked and completely routed the Italians, and crossed the Tiber.

A steamer leaves Ponte Felice twice a week, on Tuesday and Friday, at sunrise, for Rome, performing the voyage in 8 to 10 hours, and stopping to land and take in passengers at Ponsano, Torrita, and Fiano: fares extremely moderate, 7 pauls. When there is little water in the river the boat starts from the Porto della Rosa, 12 m. lower down. The accommodation on board is miserably bad, and the vessel dirty, being generally crowded with labourers and cattle from the Sabine mountains. Still the conveyance is rapid and economical, and will afford an opportunity of seeing the country along the Tiber, which cannot be done by any other mode of conveyance.

¾ *Borghetto*, a post-station with a few scattered houses. There is now a tolerable Inn here. Its picturesque old dismantled fortress of the middle ages was more than once occupied during the contests just described. [It stands on the gravel-beds which we have seen at Otricoli, forming the upper part of the tertiary formations, covered apparently with a very thin mass of volcanic tufa. On ascending from the Tiber the traveller meets the volcanic formations of the Campagna. Above Borghetto the geologist will be much interested in a fine mass of lava, filled with crystals of leucite, which continues nearly to Civita Castellana. This lava rests on tufa, beneath which are the tertiary gravel-beds just mentioned.]

An additional horse is required from Borghetto to Otricoli, but not *vice versâ*. An additional horse to Civita Castellana, but not *vice versâ*. There is a road from Borghetto to Orte of about 10 m., through Bagnuolo; and from Orte to Amelia, a picturesque village in the mountains between the Nera and Tiber, there is a bridle-road of 10 m. more.

The country as Civita Castellana is approached is very beautiful; no writer who has described the approach from Borghetto has failed to admire its singularly picturesque position.

¾ Civita Castellana. (*Inns:* La Posta, much complained of for "discomfort and inattention—Nov. 1855." Il Moro, clean and comfortable, with civil people —Dec. 1855. The Croce Bianca, in the Gran Piazza, a tolerable vetturino inn. The Croce Bianca is kept by the same landlord as the Posta.) The best guide to the Etruscan remains, both of Civita Castellana and of Falleri, is Domenico Mancini, whose services may be obtained for a few pauls a day, and who will provide horses. The road, immediately before it enters the gate of the city, is carried over the ravine at a height of 120 ft. above the bottom by the magnificent bridge erected in 1712. Civita Castellana, romantically situated on a plateau of red volcanic tufa, is a fortified town of 3325 Inhab.; the high road runs through its principal street, but, with the exception of its Etruscan antiquities, there is little in the town to detain the traveller. The Cathedral, a pointed Gothic building, bears the date MCCX. The side pillars of its Lombard doorway rest on lions, and are covered with mosaics. On the front of the portico, over it, are the remains of a mosaic frieze, with an

inscription now illegible. On the walls of the ch. are some sepulchral tablets with effigies, dating from the 15th century. The interior has been modernised. The bodies of S. Gracilianus and Sta. Felicissima, who suffered martyrdom here in the 3rd century, are preserved in it. The Citadel, now used as a state prison, occupies an isthmus by which the town is connected with the higher ground; it was begun by Alexander VI., from the designs of Sangallo, in 1500, and completed by Julius II. and Leo. X. It is an octagonal tower, with triangular outworks, but is wholly inadequate to defend this important position. The ravines, which almost insulate the town, and the picturesque scenery commanded by the higher ground, extending over the Campagna and embracing the valley of the Tiber and Soracte, will afford occupation for some days to the archæologist and the artist. In the bottom of these ravines flow the streams called the Rio Maggiore and Treja, which unite below the town, and fall into the Tiber under the latter name 7 m. lower down at Torre Giuliana.

Civita Castellana occupies the site of the most ancient of the two cities of Falerium or Falerii, the capital of the ancient Falisci, and one of the 12 cities of the Etruscan league.

"Faliscis
Mœnia contigimus victa, Camille, tibi."
Ovid.

Considerable difficulty formerly existed in regard to the actual position of this city, in consequence of some apparent contradictions in the accounts of the Roman writers, and also from the circumstance that many of the early topographers were unacquainted with the exact localities. Sir William Gell and Müller, following the opinion of Nardini and the older Italian antiquaries, supposed that C. Castellana occupied the site of Fescennium, which is more correctly placed at Gallese, 8 m. distant. It is now agreed upon, however, that the ancient accounts of 2 cities bearing the same name are perfectly correct; the first, or *Falerium Vetus*, founded by the Pelasgi shortly after the Trojan war, occupied the site of Civita Castellana; and the second, or *Falerium Novum*, was built in the plain about 4 m. distant, after the destruction of the old city by the Romans, about the year of Rome 512. To Civita Castellana, therefore, as the representative of Falerium Vetus, the allusions of Plutarch, of Livy, and of Ovid apply; and among the historical associations which these names will call before the mind of the classical tourist, the celebrated story of Camillus and the schoolmaster will not be forgotten. The second city, though built by the Romans, was constructed after the Etruscan model, and continued to be inhabited by Etruscans, although it was nominally a Roman colony.

The remains of the first and oldest of these Etruscan cities will be found in the deep ravines which surround the plateau on which Civita Castellana is built. Near the viaduct at the entrance of the town, forming an angle on the edge of the cliff, some portions of the ancient wall are met with, constructed of masses of stone 4 feet long and 2 feet deep, and in one part 18 courses high. At the N.E. angle of the town, near the convent of Sta. Agata, we meet with an Etruscan road bordered with sepulchral chambers, and still presenting the watercourse cut in the tufa, and the mouths of several sewers. The road winds down into the valley, passing 2 ruined gateways of the middle ages, and commanding in the descent occasional glimpses of the Etruscan walls, placed upon the very brink of the cliff, and surmounted by less massive masonry of the middle ages. Turning into the ravine watered by the Miccino torrent, we still trace along the brink of the cliff numerous fragments of the Etruscan walls, in many places serving as foundations for mediæval or more modern ones. Crossing the stream and returning towards the town in the direction of the citadel, we notice numerous tombs hollowed in the rock, many of them being large conical pits, 9 feet high, and bearing such a resemblance to corn-pits that many writers have described them as such. At the pic-

turesque bridge called Ponte del Terreno the cliffs on all sides are perforated with tombs and sepulchral niches, most of which are supplied with spiramina or trap-doors, by which they could be ventilated or entered after the ordinary entrance had been closed. One tomb bears on the outside the inscription "Tucthnu," in Etruscan letters, and the interior of another has an inscription in letters a foot in height. The Ponte del Terreno itself is worthy of examination; the basement of the northern pier, to the height of 10 courses, is of Etruscan masonry; as also the arch which rests upon this, and spans the ravine of the Rio Maggiore; above this arch is a second, of mediæval architecture, which also spans the ravine, and carries the road; above this again is the modern aqueduct, which supplies the town with water. The ancient road to the second city of Falerii passes by this bridge.

The second city of Falerii, built by the Romans, although occupied by Etruscans from the ancient one, is 4 m. from Civita Castellana, at a spot called *Sta. Maria di Falleri.* Its walls are nearly perfect; they present one of the most extraordinary specimens of ancient military architecture now extant. Travellers may proceed there in a light carriage, or still better on horseback. Those who are not pressed for time will probably prefer making a pedestrian excursion to it. It derives its name of Sta. Maria from an old convent within the walls, built from the ruins of the ancient city. On leaving Civita Castellana the road for about ½ m. follows that to Borghetto; it then turns off to the l. through a prettily wooded country. As it approaches the ruins it falls in with portions of an ancient road. Before the latter come in sight we pass near a tomb, with a portico of 3 large arches, a bold cornice of masonry, and architectural mouldings and decorations of Roman character; near it is a group of tombs with porticos, one of which has a Latin inscription, proving that, if these tombs were originally Etruscan, they were afterwards converted by the Romans to their own use. The more direct road, however, will be found to be from the gate leading towards Nepi, from which a path descends to the Rio Maggiore; after crossing which by the Ponte del Terreno the road runs parallel to the aqueduct and the Miccino torrent on the rt., which it crosses about a mile before reaching Santa Maria, and leads to the E. gate of the ancient town. The plan of the city is nearly triangular, of which the W. angle is abruptly rounded off. The walls are built of the ordinary volcanic tufa of the country, and are nearly complete; they are defended by quadrilateral towers placed at unequal distances, and remarkably solid in their construction. Approaching the city from C. Castellana, we come first upon the eastern side, where a Roman tomb on a square base, outside the walls, is a conspicuous object. One of the principal gateways is close to this spot, and further on, in the N.E. angle, is another, with a tower on its l. This eastern line of wall has 11 towers, more or less perfect. The northern line has 17 towers nearly entire; in the middle of the line is a little arched gate, still very complete. At this spot are traces of the ancient pavement, and several Roman tombs, one of which is pyramidal. At the W. apex of the triangle is a fine massive gateway 18 feet high, with an arch formed of 19 blocks, flanked by towers, and called the Porta di Giove, from a head supposed to be of Jupiter on the keystone. This is the most perfect of all the gates. The walls here are composed of 15 courses, and are about 32 feet high. The S. side was defended by the deep glen through which the little torrent Miccino, or Acqua Forte, runs in its course to join the Rio Maggiore and the Treja. The walls and towers have suffered more than the other sides of the city, but the 3 gates are still traceable. One of these near the S.E. angle is called the Porta del Bove from the Bull's head on the keystone; the height of the walls here is 54 feet, and some of the stones are 6 feet long and 2 feet high. The Necropolis was evidently in the glen below, the cliffs on each side of which are perforated with sepulchral niches; one

of the best preserved being near the road to C. Castellana, consisting of two chambers excavated in the volcanic tufa; and on the opposite side of the stream are remains of numerous Roman tombs, one of which has been found to bear an early Christian inscription. Within the walls the principal remains are those of the theatre near the Porta del Bove, Etruscan in its foundations, but evidently Roman in the superstructure and decorations. A fine statue of the Argive Juno, and several Roman statues and fragments of sculpture, have been found among its ruins; but there is no doubt that there is still much to be brought to light by judicious excavations. There are also the remains of a Piscina, and of what is supposed to be the Forum, in the rear of the theatre. Inside the Porta di Giove is the *Abadia di Sta. Maria*, an interesting example of Lombard architecture of the 12th century; its nave and aisles are divided by columns taken from ancient edifices. The roof of this ch. fell in 1829, and it is now in ruins.

The ruins of Falerii have been admirably illustrated by Canina in his beautiful work entitled, 'L'Antica Etruria Maritima, nella Dizione Ponteficia,' 3 vols. folio, which the traveller should consult before visiting this as well as the other Etruscan towns described and delineated in that splendid publication, which contains not only the topographical details of each locality, and the present state of their ruins, but their restoration by the pencil of one who unites the acquirements of the archæologist and architect with the talent of the artist; and in Mr. Dennis's 'Cities and Cemeteries of Etruria.'

Excursion to Soracte.

Another excursion from Civita Castellana may be made to *Soracte*, or the Monte di Sant' Oreste, as it is now called. It is about 10 m. distant, and is interesting both for classical recollections and for the fine scenery which it commands.

"Vides ut alta stet nive candidum
Soracte." *Hor., Od.* i. 9.

"The lone Soracte's heights display'd,
Not *now* in snow, which asks the lyric Roman's aid
For our remembrance, and from out the plain
Heaves like a long-swept wave about to break,
And on the curl hangs pausing."
Childe Harold, iv.

The best way of reaching Soracte will be by the Via Flaminia, which is practicable for carriages as far as the Osteria di Stabbia, or still better, to 1 m. before reaching Rignano, from which a road branches off on the l. to the village of St. Oreste, extremely steep in parts, and dangerous for a carriage. St. Oreste, supposed to occupy the site of the Etruscan town of Feronia, has about 1308 Inhab., but no inn; travellers, however, are received in a house outside the gates by a wealthy family who seem to take pleasure in showing attention to strangers. The summit of the mountain, far above the town, and which is reached by a fair road passing through a forest of fine trees, is 2261 feet above the level of the sea according to the Austrian survey, 2250 according to the more recent French one; it is occupied by the convent of S. Silvestro, founded by Carloman, uncle of Charlemagne, in 746, on the site of a ch. built by St. Silvester previous to his accession to the popedom, on the conversion of Constantine the Great. The original site was probably occupied by the temple of Apollo alluded to by Virgil:—

"Summe deum sancti custos Soractis Apollo."
Æn. xi.

The garden cultivated by St. Silvester is still shown by the monks, and the place is much frequented by pilgrims. The view from the summit is singularly imposing; on the S. it embraces the Campagna as far as Albano; on the W. the lake of Bracciano; while towards the N. and E. its prospect is bounded by the Monte Cimino, the Peak of Soriano, and the Sabine Apennines. On the eastern declivity of Soracte, near the ch. of Sta. Romana, are an ancient grotto and a number of deep fissures (*voragini*), described by Pliny, from which gusts of wind mixed with mephitic gases still issue. Not far from it is the Acqua forte, an abundant natural stream, issuing from the rock,

alluded to by the Roman writers. A part of the mountain is wooded; on the E. side, towards the Tiber, it is very precipitous. In a geological point of view Soracte is likewise interesting: it consists of a mass of secondary limestone of the Neocomian period, projecting like an island from the midst of the volcanic tufa which forms the whole of the subjacent Campagna.

From Civita Castellana to Rome the old and direct road, shorter by 5 m., more level, picturesque, and interesting, is in good repair, and well suited to persons travelling with their own or vetturino horses, following the Flaminian Way: the descent from C. Castellana into the valley of the Treja, with the bridge and the opposite ascent, have been lately arranged (as an engineering work remarkable); rising to the plain of the Campagna, it skirts the base of Soracte, proceeding through Rignano (where there is a tolerable inn, with good beds), Castelnuovo di Porto, the Mutatio ad XX. on the Via Flaminia (which is about half-way, with a fair country Inn), and Prima Porta. This road had fallen into disuse since Pius VI. opened the post-road through Nepi, in order to unite the two great roads from Florence, by Siena and Perugia, before entering Rome, but is now in good order, and preferable to that by Nepi and Baccano. At Rignano there is now a very fair Inn, which can be made a convenient resting-place on the road from Rome to Narni, or the sleeping-place between Terni and Rome, enabling the traveller to reach Rome (in 4 hours) early in the day. It will also be found the most convenient place of halting for persons visiting Soracte, distant about 5 miles. Rignano, which gives a ducal title to a branch of the House of Massimi, is said to be the birthplace of Cæsar Borgia, and is about 7 m. distant from the hill of San Martino, the site of the Etruscan city of Capena, retaining nothing but the beauty of its situation.

With vetturino horses the distance from C. Castellana to Rome can be performed in 6 hours, so that the traveller desiring to visit Soracte will have time to do so in the same day, by leaving the former early, and whilst the horses are taking their midday rest at Rignano.

On leaving Civita Castellana we descend into the plain formerly celebrated for the ancient Ciminian forest, and proceed through woods of oaks to Nepi, passing, before entering the walls, its fine aqueduct on 2 tiers of arches, built by Paul III.

1 *Nepi* (*Inns*, la Fontana or Posta, very poor; la Pace, better), the ancient Nepete or Nepe. Nepi is an episcopal town of 1943 Inhab. It is remarkable chiefly from its picturesque position on the edge of a deep ravine of volcanic tufa; it is surrounded by fortifications of the middle ages, and, on the side of Rome particularly, the towers and machicolated battlements produce a fine effect. Some of these fortifications rest on the ruins of the Etruscan walls, of which a fine specimen in 19 courses and 36 feet in height may be seen near the western gate. Another fragment of 10 courses is found within the inner gate, and on the very brink of the ravine which bounds the town on the S. is a very interesting specimen in perfect preservation, but only 4 courses high. Some of these fragments may have been the very walls scaled by Camillus when he stormed Nepete B.C. 386. The oldest fortifications bear the arms of Calixtus III., and the more recent were built by Sangallo, for Paul III., in the 16th century. The French set fire to the town in 1799, and nearly destroyed it; there is little now to detain the traveller excepting its old ch., and the town-hall with its front ornamented with statues and inscriptions. Beneath the town-hall are several Roman cippi and statues found in the neighbourhood, and an antique fountain ornamented with lions' heads. On the opposite side of the piazza is a bas-relief of a winged lion much mutilated. This little town appears to have been the seat of a duchy for a short time during the middle ages; and in the 13th century it was besieged and taken by the emperor Frederick II. Its bishopric is one of the oldest in Italy, having been founded in the time of St. Peter: its first bishop

was St. Romanus, A.D. 46. Nepi is 6 m. from the ruins of Falleri described in a preceding page, following in a due northerly direction a pathway through the woods, marking the line of the Via Amerina; it is 7 m. from Sutri by a short cut, and 9 m. by the high road.

The road now loses its picturesque character, and enters on a bare volcanic country, over which it runs during the remainder of the journey. The road from Siena to Rome falls into this route shortly before reaching Monterosi, where we enter on the Via Cassia.

1 Monterosi (*Inns*, La Posta and L'Angelo, both far from good, but preferred by some to Baccano, the next station, on account of being on higher ground and more free from malaria). The conical hill above Monterosi is Monte di Lucchetti, an offshoot of the volcanic group that surrounds the Lake of Bracciano, crested with some mediæval ruins. There is a good carriage-road from Monte Rosi to *Sutri*, about 7 m. distant. Sutri is described in Rte. 101. At Monterosi we enter the Comarca of Rome.

Between this and Baccano, and about midway between the two, is a large and good Inn, at *Le Sette Vene*, certainly the best between Civita Castellana and Rome, being 16 m. from the former and 22 m. from the latter. The proprietor has recently taken the 2 post relays of Monterosi and Nepi, so that travellers can be forwarded on their route at any time at the some rates as by the postal tariff. The vetturini very properly prefer Sette Vene as a resting-place to either Monterosi or Baccano. Close to the inn may be seen a Roman bridge of one arch over the Treglia or Treja, by which the Via Amerina crossed before joining the Via Cassia; and on the l. of the road the extremity of a current of lava descending from the Monte Pagliano. 3 m. beyond Sette Vene, which derives its name from the 7 springs, the sources of the Treja, we rise to the northern lip of the crater in which Baccano is situated. From this high ground the outline of the crater is well defined. On the hill above the post-house, on the l., called Monte Razzano, are some ruins, supposed to be those of a temple of Bacchus, which gave its name to the station *ad Baccanas*, on the Via Cassia.

1 Baccano (*Inns*: the Post, civil and reasonable, and by no means the worst inn on this road, although the situation is objectionable in the summer and autumn on account of malaria; Antico Albergo dell' Ellera, a little beyond the post-house, newly fitted up) is situated in a plain which forms the bottom of an extensive crater, 3 m. at least in diameter, the sides of which are formed of beds of ashes, pumice, and other volcanic conglomerates. In the centre of this basin is a mephitic pool whose waters are supposed to render the atmosphere unwholesome. Beyond the ridge which encloses the plain on the W. are 2 small lakes, one of which is the Lacus Alsietinus, now called the Lago di Martignano; the other the Lago di Stracciacapra, lying between the crater of Baccano and the lake of Bracciano. Traces of the ancient *Emissarii* excavated to drain the lake may be seen from the road after leaving the inn at Baccano; and on the upper part of the hill are several deep openings, called *pozzi* by the peasantry, which were probably the air-shafts to these subterranean canals. 2 m. E. of Baccano is Campagnano, a village of 1767 Inhab., a fief of the Chigi family.

The road commences, soon after leaving Baccano, to rise over the S. edge of its crater. Arrived at the highest point, let the traveller halt, and, leaving his carriage, ascend one of the low hills close to the road (that on the l. perhaps the best), and, provided he be favoured with fine weather, such a panorama will burst before him as he has seldom witnessed; there are few situations from which he will be able to form a more correct idea of the topography of the environs of the Eternal City. Looking southwards, or in the direction of Rome, he will have on his l. the range of the Umbrian and Sabine Apennines, and which, in spring and winter being covered with snow, adds much to their grandeur; with the Tiber winding in the plain at their foot. Lower down, the pointed peak of Monte Genaro, the Mons

Lucretilis, and at its base the pyramidal hills of Monticelli and Santangelo, the Montes Corniculani, the latter crowned by a mediæval castle occupying the site of the ancient Medullia; a little farther S. the gorge by which the Anio breaks into the plain from its mountain valley, with a part of Tivoli, may be easily distinguished; and still farther, the range of the Sabine mountains, as far as the precipitous bluff on which Palestrina, the ancient Præneste, stands. A wide plain, continuous apparently with the Campagna, then intervenes between the Apennines and the detached group of the Alban hills, and the Volscian range: this is the great valley, extending from the Campagna of Rome to the Campania Felice of Naples, watered by the Sacco and the Liris. The high peaks seen in the Volscian Mountains are the Monte Lupone (4520 ft.), the Monte Semprevisa (5038 ft.), which tower over the Pelasgic cities of Segni, Cori, and Norba. Nearer the spectator are the Alban hills, with the village of Colonna, the ancient Labicum, at one extremity, and the solitary tower of Monte Giovi, that marks the site of Corioli, on the other; whilst towering above all is the Mons Albanus, the modern Monte Cavo, overlooking the towns of Frascati, Marino, Castel Gandolfo, and Albano, on its declivities: of Rome itself no part is seen except the cupola of St. Peter's, which may be easily descried over the low cypress-clad hill of Monte Mario; and nearer to the spectator still, the mediæval tower of le Cornacchie beyond the post-station of La Storta, and the wooded knolls which surround the site of Etruscan Veii. A dreary, and, as it appears at this distance, a monotonous flat extends from the foot of the Alban range to the shores of the Mediterranean, whilst on our rt. rise the hills surrounding the Lake of Bracciano, with their pointed peak of Monte di Rocca Romana, and, farther off, those of La Tolfa, ending in Cape Linaro, the headland projecting into the sea on our extreme rt., and behind which lies the modern town of Civita Vecchia.

As we have said, it is from here that the traveller from Florence will enjoy the first view of St. Peter's.

"Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples! ye,
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay.
The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her wither'd hands,
Whose holy dust was scatter'd long ago;
The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress." *Childe Harold*, iv.

A very gradual descent leads from this point for the next 6 m. to the Osteria del Fosso, a wayside Inn, so called from being situated in a ravine, through which descends one of the upper branches of the Cremera. Between this spot and La Storta our route skirts (on the l.) the ridge upon which *Veii*, the great rival of Rome, once stood. The intervening hills allow scarcely a glimpse of its site, a description of which will be found in the "Excursions from Rome."

1½ La Storta (so called from the bend which the road makes here), the last post-station before reaching Rome. At the Osteria della Giustiniana, 2 m. farther, there is a police-station, where passports are often demanded, especially on leaving Rome. As we draw nearer the Eternal City the road winds over gentle elevations, but there are no villages or country-seats to denote the approach to a great capital; some old brick towers of the middle ages, a few farm-houses, and here and there the ruins of an ancient sepulchre, are the only objects which break the monotony of the scene. If the present aspect of the Campagna should excite a contrast with the eventful drama once enacted on its surface, there is perhaps no description which will more completely embody the feelings of the classical tourist than that of Milton in the fourth book of the Paradise Regained,

which Mr. Beckford seems to have paraphrased in the well-known description of his entrance into Rome. About the 7th milestone a turn in the road brings the towers and cupolas of Rome more prominently into view; but with the exception of St. Peter's and the Castle of St. Angelo, there are no objects of striking interest in the prospect. The Coliseum, the Aqueducts, the Forum, the Capitol, and the numerous antiquities whose names suggest themselves almost involuntarily at the first sight of Rome, all lie on the other side; the stranger may be disappointed to find that there is no point on this route which commands a view over the whole city.

As we advance the appearance of the country becomes more pleasing, and the vegetation less scanty. Monte Mario, with its wooded platform capped with cypresses, bounds the prospect on the rt.; the hills of Frascati and Albano stretch far away in the distance in front; while on the l. the plain of the Tiber is spread out before us, with the Sabine Apennines beyond. Between the 4th and 5th milestones from Rome a sarcophagus rises on a ruined base above the road on the rt.; it is called the *Tomb of Nero*, although a well-preserved ancient inscription tells us that it belonged to Publius Vibius Marianus and Reginia Maxima his wife; a circumstance which may serve to prepare the traveller for the antiquarian misnomers in Rome itself.

2 m. beyond this the pretty valley of the Acqua Traversa, the ancient Tutia, is crossed; near this Lucius Verus had a villa, and a little lower down Hannibal encamped the first day of his retreat from Rome. Another ascent brings us to a rising ground crowned with villas and farm-houses, from which the road descends to the Tiber, which it crosses by the modern *Ponte Molle*, built on the foundations of the Milvian bridge, erected by Marcus Æmilius Scaurus the Censor, A. U. C. 645. The ancient bridge is memorable in the history of Rome for the arrest of the ambassadors of the Allobroges, the accomplices of Catiline, by order of Cicero, and for the battle fought near it between Constantine and Maxentius, a victory so important by its consequences in the history of Christianity, and which the genius of Raphael has invested with additional interest in the celebrated fresco in the Vatican, although that celebrated conflict took place 6 m. farther on the Via Flaminia. From here the body of Maxentius, in his retreat, was precipitated into the Tiber; and on the same occasion the 7-branched candlestick of massive gold, brought by Titus from the Temple of Jerusalem, fell from it into the river, in whose sands it has since remained imbedded. The present bridge was almost entirely rebuilt by Pius VII. in 1815. The old tower was then cut into the form of a triumphal arch; statues of our Saviour and St. John by Mochi, were erected at its northern, and of the Virgin and of St. John of Nepomucene at its southern extremity. On the night of the 13th of May, 1849, during the siege of Rome by General Oudinot, a body of French troops attempted to carry the bridge by a *coup-de-main*, upon which the Romans fired the mines which had been previously laid, and blew up the northern arch of the venerable structure. The bridge was restored in the following December. The river at this point is about 400 feet in breadth, but its banks are bare and destitute of timber, and its colour fully justifies the epithet *flavus* given to it by the Latin poets. The Cassian and Flaminian ways join on the N. bank of the Tiber, which here separated Etruria from Latium. Beyond the bridge on the l. is the little chapel erected by Pius II. on the spot where he met the procession which accompanied the head of St. Andrew on its arrival from the Peloponnesus in 1462. The altar is still standing on which this pope celebrated high mass on that occasion before he carried the head to St. Peter's, where it was preserved among the most precious relics of the Roman Catholic world until 1850, when it was stolen; it has since however been recovered. A straight road now leads between the walls of villas and gardens, which exclude all view of the city, to the Porta del Popolo, passing on the l. hand the elegant ch. of St.

Andrew, built by Julius III. from the designs of Vignola, as a memorial of his deliverance from the German soldiery during the sack of Rome on St. Andrew's day, 1527; beyond which is the Casino del Papa Giulio, also designed by Vignola for the same pope; and the Palazzo Giulio, more to the l., another fine building designed by Vignola, and decorated with frescoes by Taddeo Zucchero. It long served as the temporary residence of sovereigns and ambassadors previous to their public entry into Rome. Farther on we leave on the l. hand the road leading along the walls to the Villa Borghese, and on the rt., and before reaching, but close to the gate, a building interesting to Englishmen as that appropriated to the Protestant worship, the English church.

1¼ ROME. [From Rome to La Storta this relay is charged as 2 posts. Passports are taken at the gate, for which a receipt is given; and, unless a *lascia passare* be previously lodged with the officer by the banker or correspondent of the traveller, the carriage must proceed to the dogana—a vexatious arrangement, from which a fee of 5 or 10 pauls sometimes fails to procure an exemption. This *lascia passare* is not granted to persons travelling by public conveyances. Persons arriving by diligence have their luggage examined at the coach-office, and suffer no delay at the gate. A small fee will expedite matters with the passport-officer. In the event of the luggage being taken to the custom-house, a timely fee to the searcher will not only facilitate matters, but will generally render the examination a mere matter of form. *The traveller, on arriving at Rome, should be on his guard against individuals who station themselves at the gates, the diligence offices, and Custom-house, as agents for Inns.* These persons endeavour to ascertain the name of the hotel at which the traveller intends to stop, and then represent that there is "no room," with the view of drawing him to another house. The same trick is also resorted to by the vetturini and postboys.]

Rome is entered by the *Porta del Popolo*, the modern substitute for the Porta Flaminia, which stood a little farther on the l. It was built by Vignola, from the designs of Michel Angelo, during the pontificate of Pius IV. It has 4 columns of the Doric order, with statues of St. Peter and St. Paul, by Mochi, in the intercolumniations. The inner front was ornamented by Alexander VII., from the designs of Bernini, on the occasion of the visit of Christina of Sweden to Rome in 1657. Although this entrance fails to excite that classical enthusiasm which few travellers can repress when Rome is reached by the road from Naples, it is still imposing. The gate opens upon the spacious Piazza del Popolo, an irregular area at the foot of Monte Pincio, which rises above the beautiful church of Santa M. del Popolo, on the l. In its centre stands the obelisk of Rhamses II., one of the two erected by that king before the Temple of the Sun at Heliopolis, and removed to Rome by Augustus. In front are the twin churches of Sta. Maria in Monte Santo, and Sta. Maria de' Miracoli, separating the 3 streets which diverge from this northern entrance to the Eternal City. The central one, called the *Corso*, follows in a straight line the course of the ancient Via Flaminia to the Capitol, the tower of which closes the *vista* in that direction. The street on the rt., called the *Ripetta*, runs near the l. bank of the Tiber and into the heart of the ancient city; and that on the l., the *Via Babuino*, leads along the foot of the Pincian hill to the Piazza di Spagna—the quarter of Rome most inhabited by our countrymen, and strangers generally.

ROME.—*Hotels:* Hôtel de l'Europe, in the Piazza di Spagna, perhaps the most comfortable in Rome; Hôtel d'Angleterre, and Hôtel d'Allemagne, both in the Via Condotti, and good; Hôtel de Londres, and Maison Serny, in the Piazza di Spagna, more expensive, better suited for rich families than for bachelors; Hôtel de Russie, and Hôtel des Iles Britanniques, in the Piazza del Popolo, very comfortable; Hôtel de l'Amérique, in the Via di Babuino; Hôtel Spillman; Hôtel de la Minerve, and Hôtel Césari—the two latter in the centre of the city.

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THE END.

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1859.

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Carpets and Rugs (woollen)	*the square yard*	0	0	6
Coral Negligees	*the lb.*	0	1	0
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——— exceeding 10*l.* value	*ditto*	0	10	0
Cigars and Tobacco, manufactured (3 lbs. only allowed in a passenger's baggage, and 5 per cent. additional)	*the lb.*	0	9	0
Tobacco, unmanufactured (with 5 per cent. additional on the Duty)	*ditto*	0	3	0
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Coffee	*the lb.*	0	0	4
Confectionery, Sweetmeats and Succades	*ditto*	0	0	2
Cordials and Liqueurs	*the gallon*	1	0	0
Curtains, embroidered on Muslin or Net, called Swiss Curtains	*the lb.*	0	1	0
Eau de Cologne, in long flasks	*the flask*	0	0	8
——— in any other description of bottles	*the gallon*	1	0	0
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Perfumed Spirits	*the gallon*	1	0	0
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——— Hats or Bonnets	*ditto*	0	7	0
——— Dresses	*ditto*	1	10	0
——— Hangings, and other Manufactures of Silk	*the 100l. value*	15	0	0
——— Velvets, plain or figured	*the lb.*	0	9	0
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Toys and Turnery	*the cubic foot*	0	0	4
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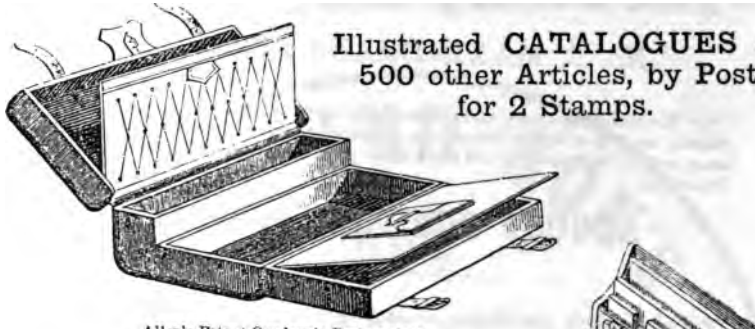

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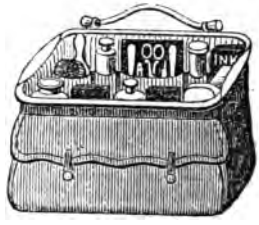

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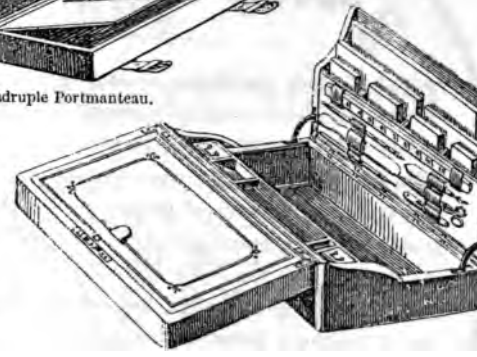

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,, 1849	183	88,931 12 0	2,726 14 1	
,, 1853	452	178,923 18 10	5,099 19 10	
,, 1857	756	329,380 13 0	10,270 8 6	

Showing that the Premiums on **NEW** Policies alone in **1857** were nearly **500 per cent.** more than those for **1847.**

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The Receipt of FIRE PREMIUMS for the last ten years has been as follows:

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Daily News (London), August 11, 1858.—'In the life business the premiums from new insurances in 1857 were 19,270*l.*, being nearly double those of two years ago. A dividend and bonus of 6*s.* per share were declared, being about 15 per cent. on the original amount of the shares. Satisfaction is expressed at the prudence displayed by the directors and manager **in dedicating the larger proportion of the year's net profits to the augmentation of the reserved fund.** The report was adopted unanimously.'

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